





HOUSE FURNISHING
DECORATING AND EMBELLISHING
ASSISTANT.

Consisting of Original Designs

IN THE GRECIAN, ITALIAN, RENAISSANCE, FLORENCE, GOTHIC,
TUDOR, AND ELIZABETHAN STYLES.

OF

CABINET AND UPHOLSTERY WORK,

STOVES, IRON-WORK, CHIMNEY-PIECES, GLASS, CHINA, CLOCKS, PIANOFORTES, SILVER-WORK,
CHANDELIERS, MONUMENTS, EPITAPHS, STAINED GLASS, MARQUETRY, ETC., ETC.

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INTRODUCTION.

THE late principal of the Manchester School of Design, Mr. G. Wallis, in delivering a lecture at the Bradford Mechanics' Institute, on the Fine Arts, and their application to industrial purposes, introduced a French miniature jug, in order to show how the arts served to increase our wealth, and the value of manufactures. The clay, he said, of which the jug was formed, would cost about half-a-farthing; whereas, by the mental labour of the designer, its value was increased to half-a-crown. The material and form of another jug had, in like manner, its original value of half-a-farthing increased to four shillings, in consequence of the *chemical* colouring with which it had been decorated. More need not have been said, to prove the commercial value of the Arts of Design to a trading community; but he might have likewise dwelt upon their importance to purchasers—the public at large, and particularly to the nobility and gentry—as design is indeed the only quality which can give to articles of taste a lasting value. Gilding will lose its lustre, silk will fade, stone will decay, wood will turn black, but the value which an object has received from the beauty of its form—and that it does receive a value we have just seen—it can never lose but by total destruction.

Decoration may almost be said to confer perpetuity on the productions to which it is applied. The unrivalled Etruscan vases were beautiful 2000 years ago; they are beautiful now, and from their beauty equally valuable: the antique ornaments in alto-relievo, basso-relievo figure, or gems, were beautiful when first executed, and they are still beautiful, and are as highly prized:

the elegant and graceful decorations on the walls of Pompeii attract nations to the spot, although the city itself is defaced and dilapidated. The cultivation of the industrial arts, in connection with design, must therefore be important to the public at large, as well as to the manufacturer. It is still more imperative to attend to the beauty as well as the utility of productions, when the superiority of our continental neighbours in taste, not only baffles us in neutral markets, but is said to claim a preference even on our own soil. Every man should do his duty, by encouraging the Art of Design in every way that his means or abilities will allow. To men of property and wealth, we would say, Encourage works of art, and publications of merit, having for their object improvements in the designs of manufactures; study them, and render yourselves familiar with them, in order that your eye may become trained to discriminate good drawing, grace, proportion, homogeneity in style, from bad drawing, and the want of those qualities.

The objects used in daily life must be regarded as having a twofold use—to gratify taste, and to subserve domestic convenience. Demand that both requisites should be fulfilled, and pay for both; allow a charge for brain-labour, as you would allow a charge for the labour of the hand; expect not a tradesman to be a designer, any more than you would expect the driver of a locomotive to be an engineer, or a stonemason an architect; but encourage, or rather compel the manufacturer, to keep a designer. We are addressing ourselves to a class, not to individuals, for in that case we should have to exempt from the necessity of an appeal such as the present, many of the nobility and gentry of this country, who have greatly encouraged the decorative arts. At the head of the list would stand the Duchesses of Sutherland and Buccleuch, Earl de Grey, Lord Crewe, Adrian Hope, Esq., and a host of others, all deservedly eminent for cultivated taste. We bespeak the attention of purchasers at large, who, as a body, although greatly enlightened within these twenty years, have yet many individuals amongst them, who, in making purchases, look only to have their money's worth in material or labour, quite indifferent as regards artistic character, or merit of design. The inevitable

result must be, that so soon as time has destroyed the varnish, lustre, polish, or gilding, upon which alone the attraction of the article depended, the value will depart with its adventitious causes. Design is something more than fashion, caprice, or fancy ; a designer can with certainty produce what is beautiful, and very often what shall strike both the learned and the ignorant, the young and the old, as being so at first sight. Let but the public become thoroughly enlightened, and our manufacturers will not be long before they meet their continental neighbours on nearly, if not quite equal terms, in the market of taste and beauty, which is now monopolized by the French and Germans.

The intention of the present work, is to furnish designs which, when placed in juxtaposition with ordinary productions of similar articles, will show purchasers that "beauty may be obtained as cheaply as ugliness, and that the former, while equally useful, is surely more ornamental." This truth will be at once manifest to those who attend to the simplicity of the designs, and the accurate drawing of the patterns.

It has been intimated that the mercantile value of the Fine Arts is an object of the highest importance to all who are interested in the commercial prosperity of the country ; and we entreat such to disabuse the public of the erroneous idea that the Decorative Arts are an inferior branch of the Fine Arts. They differ not only in kind, but in degree ; each requires an education, and, moreover, each requires a *special* education.

Persons are daily made to turn their hands to drawing, and rack their brains for design, who are, by their pursuits in life, and by their occupations, totally disqualified for the performance of the task they have undertaken. The designer, like the painter and the sculptor, has to produce harmonious conceptions of form and colour ; but while artists have the liberty of realization, he has to trust for the realizing of his designs and conceptions to the skill of the manufacturers. If difficulty constituted elevation, the designer would, from this circumstance, stand higher than the artist. Perhaps the noblest triumphs of artistic genius ever achieved, arose from the combination of

design with that which is now exclusively called Art. No one, assuredly, who has looked at the cartoons, and still less any one who has meditated on their beauties, and investigated their merits, can say that Raphael *descended*, when he turned aside from his profession of an artist, specially so called, to become a designer for the manufacturers of tapestry.

Painting was in its zenith in Italy while connected with arabesques, architecture, and ornamental metal work ; some of the best Dutch painters designed for stained glass. Poussin and Le Sueur painted arabesques ; Quintin Matsys designed for iron-work ; there is a Book of Furniture now in existence, which bears the name of De la Fosse, who painted the ceilings of several public buildings in this country. The Fine Arts, properly so called, and the Arts of Design, are now flourishing conjointly in Bavaria.

A painter has no difficulty to overcome, with which a designer has not to struggle. When a painter has done his part upon the canvass, and his work looks well, it is finished ; but a designer has to look much further : he, as well as an architect, must calculate upon the appearance his composition will have when executed, and he has all sorts of difficulties to contend with, arising from plans, sections, expenses, materials, employers, and inefficient workmen. The prejudice that stamps him with inferiority, is one source of depression to the decorative artist, which ought to be removed. But, upon the whole, we are not farther behind the French or Germans than might be expected, considering that it is only within these twenty-five years that any attention has been paid to ornamental art in England, and only within these few years that models and examples could be got for students ; whereas in France, copies and original works of art have been so multiplied for centuries, and by every day's sight have become so familiar to amateurs and students, that taste is almost formed in infancy. Indeed, drawing is taught even in the primary schools. Yet French patterns for many articles of furniture are not equal to ours ; their designs for cabinet and upholstery furniture are very bad, and their cabinet furniture receives most of its effect from *or-molu*, not always introduced with judgment or good taste. Their

designs for silver, although pretty, are not original, but are mostly copies from existing examples of the fifteenth century. The drawing of their silk and paper patterns is far superior to what is produced in this country ; but even in these departments they produce nothing that could, with propriety, be made an academic study. With the pains that are now taken by the Government Schools of Design, to imbue all classes with a knowledge of drawing, and to render works of art familiar to the minds of students, we hope yet to see the day when England will stand as pre-eminent for excellence of design, as it does for the execution of every article that employs the hand of man, and contributes to health, comfort, or refinement. But we must sow before we can expect to reap, and time must be allowed for growth.

“It is indispensably necessary that a great part of every man’s life should be employed in collecting materials for the exertion of genius,” says Reynolds ; “for invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory.” Any man attempting to design in any style, until he has it almost at his finger’s end, or till he can put his combinations into good drawing—that is, harmonize the parts which he has gathered by references to the style—will most assuredly break down, much to his dismay and astonishment. It is not drawing from this or that object that is calculated to make a designer, but drawing from everything that is beautiful, and rendering the mind familiar with those beauties. But certainly a student of ornamental drawing ought principally to study ornament, just as a student of painting should principally study the figure, or landscape—but not exclusively. A little genius, after all, is requisite ; for as Sir Peter Lely said to his tailor, when importuned to make his son a painter, “God Almighty only makes painters ;” and as the designer must be as specially qualified as the artist, and therefore as specially gifted, the words will hold good in both instances.

The public must not depend too much upon any system of instruction for help against the importation of French or German articles ; all that

can be done is, to encourage youths of education to give their attention to the profession of design, by holding out adequate remuneration, and allowing that place to design among the arts—by which life is adorned as well as profited—to which it is justly entitled.

GENERAL INSTRUCTIONS FOR FURNISHING.

IN furnishing houses, the most important consideration is the use of the several rooms. The decorations of each should be suited to the purpose for which the apartment is intended; and the furniture expressive or suggestive of that object. Libraries should have an air of quiet and repose. The predominant colour ought generally to be green, and the furniture of wainscot, that being the most quiet wood; yet some of the best houses have the furniture of maple, and sometimes of rosewood. Sometimes the prevailing colour is crimson, with dark oak furniture, which, for small rooms, is the most beautiful. Perhaps one of the best libraries in England was that of Mr. Adrian Hope, son of the late Mr. Thomas Hope, whose work on furniture contributed greatly to introduce an improved style into this country. The book-cases were of light mahogany, with gold ornaments; the curtains chocolate brown, with amber trimmings; the ceiling painted with arabesques, on a drab ground; the chairs covered with maroon leather; the carpet was gay, the only fault about the room; and the chimney was of white marble, which, perhaps, was not quite in keeping. The style of every room should agree with the general style of the house; great deviations can never be strictly good, or conduce to beauty.

The Dining-room is generally still more unassuming than the library, and lighter in its decorations. The curtains are usually of a Rufus brown, or of crimson, with mahogany furniture; the chimney-piece of dark marble, and all ornaments of bronze. There are, however, some pretty rooms with walls of a light green, Pompeian red curtains, light gilt cornices, bronze

supports to the pier tables, and bronze ornaments on the ceiling, on a drab ground ; carpet of a light brown, with Roman red border, on a dark brown ground ; the curtains trimmed with dark brown.

The Drawing-room is the place where fancy and fashion have hitherto held undisputed sway ; at present the *Renaissance* and the Italian style divide the fashionable world. The Louis-Quatorze style is going out very fast. The drawing-room is always expected to agree in splendour with a gentleman's means, and therefore it cannot be too elegant. All, with respect to its decorations, is left to taste, regard being had only to the situation of the windows ; if these are subjected to a mid-day sun, the colouring should be cold, and if not, it should be warm. The same rule will apply to other rooms. When it is said that the embellishments of a drawing-room depend upon fancy, it is not meant that this should be a wild, rambling, uncultivated caprice, but the disciplined, matured, and cultivated choice of the artist or amateur.

This sort of fancy will always find circumstances that will lead to something new, and suggest something splendid. Nothing can be more varied than the treatment of drawing-rooms in the splendid mansions of the nobility and gentry. Some have the walls covered with silk ; others have glass panels, surrounded with arabesques ; in one the walls are painted in distemper, with gilded panels ; in another they are covered with the richest paper, and the ceilings painted with ornaments in the Italian style. There is a very beautiful mode of decorating a drawing-room, with painted velvet panels, the ground of drab, with scrolls of various colours and figures in the Pompeian style, gilt mouldings, margins round the panels of light green tint ; ceiling divided into panels, filled with painted scrolls and other ornaments upon drab ground ; light gilt cornice ; green curtains, trimmed with gold colour.

Ball-rooms should have an air of festivity about them ; marble and some sculpture should be introduced. Chandeliers are of great importance ; and a glass at the end of the room magnifies its length, and the number of

the company. Chandeliers should be all of the same size, in order to assist the perspective effect of the glass. Hanging such a room with silk or with paper, would be improper; scagliola cannot be too much used. The practice of making doors of dark wood should be avoided, unless the skirting of the room is of the same colour; and in that case it is desirable to avoid violent contrasts.

It will scarcely be worth while to say anything about minor rooms, as they may be safely left to the upholsterer, assisted by the lady or gentleman of the house. Drawings will, however, be given of bed and dressing-room furniture as this work proceeds.

Entrances should be lower in tone than the rooms to which they lead, in order that the more important parts of the house may strike with the greater effect. Ante-rooms should be made interesting by works of art, but still should be simple and severe.

Hall-furniture, specimens of which will be given, must of course be plain. Vestibules are, however, now furnished handsomely—with ottomans, and sometimes with tables and glasses.

Before closing this Introduction, it may be necessary to state, that the intention of this work is to lay before gentlemen-amateurs, manufacturers, artisans, and the public in general, a series of practical designs, in which the strictest attention will be paid to excellence of drawing and purity of style, so that the public eye and taste may be improved at the same time; and that the designs may become equally useful to gentlemen in giving orders, and to tradesmen in executing their instructions.

H. WHITAKER.

LONDON, FEBRUARY, 1847.

C O N T E N T S.

WARDROBE IN THE ELIZABETHAN STYLE.—Adapted only for oak, maple, or Russian birch ; mahogany not suitable.

CHIMNEYPiece IN THE ELIZABETHAN STYLE.

STAIR RAILINGS.—No. 1, Elizabethan style ; No. 2, Italian style, which may be made additionally ornamental by gilding the flower, and colouring the other parts a light green.

WINDOW CURTAIN AND CORNICE IN THE ITALIAN STYLE.—Designed for Baron de Goldsmid's ball-room. The valance is kept simple, to show the pattern of the rich and splendid silk generally introduced.

REGISTER STOVE IN THE ELIZABETHAN STYLE.—Suitable for the drawing-room, dining-room, or library. With the introduction of brass, it would be well adapted for the drawing-room ; in filed iron, for the dining-room ; and in black, for the library.

BASKET IN SILVER OR CHINA.—Originally designed for the latter, and executed for the Duke of Northumberland, by Messrs. Copeland and Garrett.

SIDEBOARD IN THE ITALIAN STYLE.—Supported by cornucopias, and with a glass back; and calculated for either mahogany or oak. If executed in oak, the mouldings and the flowers might be kept light, which would produce a novel effect.

GLASS FRAME IN THE RENAISSANCE STYLE.—The prevailing fashion at present in England and France.

TABLE-TOP FOR MARQUETRY.—The best ground for the ornament would be walnut, the swans might be mother-of-pearl, and the heads ivory, on a bluish ground; the margin round the border should be light wood, and the body of the Top either amboyna or maple.

FIRE-DOGS IN THE ELIZABETHAN STYLE.—The first one is drawn to receive a china tile, with the owner's crest. They are calculated for any material, but nothing looks so well as filed iron or white metal.

BORDERS DESIGNED FROM NATURE.—No. 1, a species of Birthwort; curious for the long tail with which the petal of the corolla terminates; No. 2, a species of pepper, very curious for the knotty joints upon which the branches and the leaves arise; it in fact grows exactly as drawn. Both the Borders are calculated for stained-glass painting, china tiles, marquetry, silk, paper, japanning, plaster, and other objects.

DRAWING-ROOM CHAIRS IN THE ITALIAN STYLE.—One was designed for the Conservative Club-house, the back only in this design having a little more carving. The other was designed for Osborne House; it is only calculated for a gilt chair.

IRON RAILINGS.—The one in the Elizabethan, and the other in the Italian style ; the latter is well calculated to go round a tomb. No scale is given, as the height depends entirely upon circumstances ; and it will be well to state, that no scale will be given in similar cases, as a scale can always be made by dividing the height into the required feet and inches.

DRAWING-ROOM CHIMNEYPIECE IN THE ITALIAN STYLE.—Only calculated for white marble.

FOUR-POST BED IN THE ITALIAN STYLE.—With fret-work in the cornice and fringe underneath. One curtain is thrown aside, to show the foot-board.

WINDOW CORNICE AND VALANCE IN THE ITALIAN STYLE.—Designed for her Majesty's drawing-room at Osborne House. It is very simple, but studied in its character, being calculated only for superior execution in the carving and gilding, and for very rich silk in the valance, which is kept plain to show the pattern.

PIER BRACKET IN THE ITALIAN STYLE, AND A PIER TABLE IN THE RENAISSANCE.

PATTERN FOR SILK OR PAPER IN THE STYLE OF FRANCIS I.

DRAWING-ROOM CHIMNEYPIECE.—Designed for white marble, but which would look very handsome executed in black and gold for a Dining Room, and in Sienna marble for a Library ; by making the mouldings plain, and keeping simply the outline of the column, the expense of executing it would come within the usual amount allowed for such rooms.

GRAND PIANOFORTE.—A piece of furniture which has hitherto set designers at defiance, and which, although an expensive article, has always been unsightly. In the present design it is, however, successfully treated, by the introduction of pillar and claw standards, as shown on the plan, and by making the pillar at the smaller end less in diameter. It is also greatly improved in appearance by lowering the top, which can be done where Burtinyoung's patent works are introduced, they being contained in the ridge which is seen over the first standard in the design, and which leaves the keys level with the other portions of the top.

PILLAR AND CLAW LOO TABLES IN THE STYLE OF LOUIS QUATORZE.—

Well calculated for amboyna and gold ornaments, which is the most splendid association that can be adopted. The top may be filled with marquetry.

DRAWING-ROOM REGISTER STOVE.—Designed to agree with the style of Chatsworth House, the seat of his Grace the Duke of Devonshire ; it was executed in brass and steel. The spandrils were ornamented with inlay of brass and iron.

WINGED CHEFFONIER.—With fretwork, and fluted silk behind in the panels ; it has a plate-glass back, to reflect the china, or articles of vertu, that may be placed upon the marble top, or upon the shelf. The shelves between the wings are intended for books.

AIR STOVE IN THE ITALIAN STYLE.—It has an open fire, and open ornamental work in front and upon top, for the escape of the heated air, the cold air entering in the front of the plinth to supply the flues. The drawing is shown with a lamp, which, however, is not a necessary adjunct.

DESIGN FOR A SILVER SALVER, OR FOR A CHINA DESSERT DISH.—The wreath forming the inner moulding is composed of the flower and leaf of the sweet violet, and the outer edge of a species of sea-weed, called glasswort; the handle has the relief of a species of sea-shell. The flower in the centre, which should be only engraved for silver, and painted for china, is the *maraco indica*.

PATTERN FOR SILK OR PAPER.—The foliage round the dolphins is the *acanthus*, which supplies flower and foliage to most of the Grecian ornamental compositions. The flower may be seen introduced alternately with the honeysuckle on a capital from the Temple of *Erechtheus*, and on a fragment from the pediment of the Temple of *Apollo Epicurius*, in the British Museum. The outline of this design being very determined, adapts it well for a double white ground, or for mat to fill a large surface of glass.

FENDERS.—Which were executed in brass—the one for *Chatsworth*, and the other for *Trentham*. The birds which form a part in the composition of both fenders, are fly-eagles—miniature eagles found in the *East Indies*.

FIRE SCREENS.—No. 1, in the Italian style; No. 2, style of *Francis I*.

CORNICE AND VALANCE.—Designed for the House dining-room, *Conservative Club*, and which was executed with gilded cornice, scarlet cloth curtains, and gold-coloured trimmings.

ARABIAN BED IN THE ELIZABETHAN STYLE.—The character of that kind of bed is a low post at the foot, and one about three feet six inches at the head. The post at the head would be of the same design, only lengthened in the part marked *B*.

VERTICAL PIANO IN THE ITALIAN STYLE.—This design would do very well for a writing-table and bookcase united, by having doors in the upper part instead of the silk panels. The design of the lower part might be preserved, but the ends would, in that case, be made to open, to render it useful, which it would be, to receive folios. The table-part would likewise be made to draw forward.

HALL CHAIRS.—No 1, in the Elizabethan style; No. 2, which is in the Italian style, was executed for Osborne House, Isle of Wight.

ARNOT STOVE, GRECIAN STYLE.—It has a vase upon the top to hold water, which evaporates through holes in the lid, giving moisture to the air, which is found to ameliorate greatly the ill effects of this kind of stove.

DESIGNS FOR CHINA WARE.—No. 1 and No. 3 are ornaments for the chimney or boudoir-table, to contain flowers or other light matters; they can scarcely be said to be in any particular style, as they are only in form of natural productions. No. 2 is a vase in the style of the fifteenth century; No. 4 is in the Italian style; and No. 5 in the Grecian; both the latter are very well adapted to silver.

JUG, VASE, AND JAR, FOR CHINA OR SILVER, ITALIAN STYLE.

DRAWING-ROOM CHAIRS IN THE RENAISSANCE STYLE.—The lower one has a back with fret-work introduced in it.

DRAWING-ROOM CURTAIN IN THE ELIZABETHAN STYLE.—Executed for Crewe Hall, the Right Honourable Lord Crewe's residence.

SIDEBOARD AND WINECOOLER IN THE ELIZABETHAN STYLE.

DESIGNS FOR CHINA OR SILVER.—No. 1, which is in the style of Louis Quatorze, is a Jar to hold flowers on a cheffonier or chimneypiece, ornamented with shell-work in that style, and with handles formed of a vine-branch. No. 2 is a Grand Ornamental Vase, in the Italian style, ornamented with festoons of Oriental flowers and fruit, and elephants' heads under the handles. In the panel on the body of the vase is a boa-constrictor, which, in china, should be only painted, all the other ornaments being in relief and gilded. No. 3 is a Jug in the Elizabethan style, calculated either for silver or china; if executed to a large size in china, it would make a good water-jug. The flower on the body is the frogbit, a water-plant.

CHINA DESSERT STAND IN THE ELIZABETHAN STYLE.—Executed for His Grace the Duke of Northumberland. Two dragons balance the stand, and a shield is between them to hold the owner's crest.

TWO FANCY CHAIRS IN THE ITALIAN STYLE.—The one with a cane, and the other with a stuffed seat.

CHIMNEYPIECE IN THE ELIZABETHAN STYLE.—Calculated either for a drawing or dining-room, the nature of the material being sufficient to give it character for either. For a drawing-room it should be white marble.

FENDERS.—No. 1, which is in the Elizabethan style, is best calculated for a dining-room or library, as in that case, expense being no object, it could be executed in bright iron, which brings out the style in a manner very superior to brass or any other material. No. 2 is a drawing-room fender, which would of course be executed in brass and steel. No. 3 is a small Gothic library-fender for ground iron.

WRITING-TABLES.—One in the Elizabethan, and the other in the Renaissance style. No. 1 is drawn to have a stretcher about half-way up the standard, but No. 2 is not calculated for it; the plinth of the pillar might, however, be continued from standard to standard, and to be stuffed as a foot-stool, as is sometimes done in this description of table.

SEAT IN THE RENAISSANCE, AND OTTOMAN IN THE ITALIAN STYLE.—

The Seat is well calculated for needle-work. The Ottoman was executed for the Conservative Club, the only difference in the present design being a greater degree of enrichment at the corners; it was executed in maple and gold.

REGISTER STOVE IN THE ITALIAN STYLE.—The vine on the splay stamps

it as a dining-room stove, and for ground iron; but it would do very well for a drawing-room, by having steel splays, by making the mouldings and ornaments in brass, and merely leaving out the vine-branch, keeping the pedestal and fruit in the design. It will be perceived, by reference to the plan, that the fire is almost entirely open upon the sides, to obtain heat; this is an important part of the design, as the pattern of the fire would not do for a straight-fronted grate.

EPERGNE IN THE ITALIAN STYLE.—The base is triangular, excepting the

lowest member, which is round. The centre dish is supported by six flowers of the *Gladiolus Antwerpiensis*. The small dishes are supported by star flowers, with five petals and a cluster of filaments each, and the flowers on the branches are of the same character. The lightness with which china is executed now, leaves one in hopes of seeing designs of the present description executed in that material; with a little management by the modeller, the branch might be made sufficiently strong.

BOOKCASE AND WRITING-TABLE UNITED, IN THE ITALIAN STYLE.—It is the drawing of a piece of furniture, presented to the Rev. Mr. Andrew, by the parishioners of St. James's, Westminster. It was executed in oak, with plate-glass panels, by Messrs. Holland & Sons.

FRONT AND SIDE OF A DRAWING-ROOM SOFA IN THE ITALIAN STYLE.—Designed for Her Majesty's residence, Osborne House.

STAIR-RAILINGS.—No. 1 is in the Italian style, and has an oval base and round bars to the panel; No. 2 is Gothic, and has a lozenge bar and open square plinth. The head of this bar, it will be seen by the section, will have to be cast separately, which will add a little to the expense of execution, but will very much improve the appearance.

GLASS FRAME IN THE RENAISSANCE STYLE.—With branches to hold lights, and open ornament forming the pediment. This Frame is best calculated for composition.

FRONT AND SIDE OF AN OPEN CHEFFONIER IN THE ITALIAN STYLE.—With a frieze and side panels of fret-work; the backboard over the shelf, and the standards supporting the shelf, are likewise of the same. It should have a glass back, to reflect the objects placed in it; and the lower shelf should be covered with red velvet, within a margin of wood.

DRAWING-ROOM CHIMNEYPiece IN THE ITALIAN STYLE.—With brass pilasters. The ornament on the splay is simply produced by sinking the ground about a quarter of an inch.

BORDERS DESIGNED FROM NATURE.—No. 1 is a composition with the white rose and the ivy; No. 2 is the strawberry only.

CHAIR IN THE ITALIAN STYLE; AND AN ARM CHAIR IN THE ELIZABETHAN STYLE.—The chair might have a stuffed back, by filling in the spaces on each side of the split, without destroying the design.

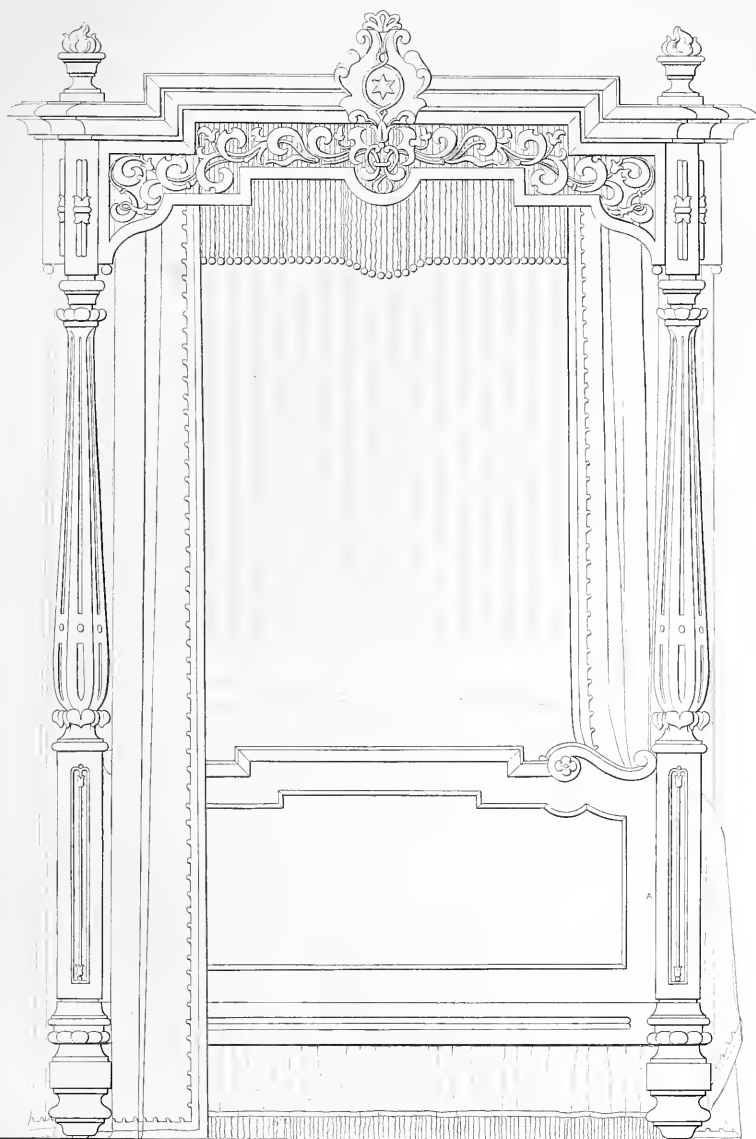
WINDOW CORNICES.—In the style of Louis Quatorze; and one in the Renaissance style. The Louis Quatorze style may be said to be thoroughly worn out, and to have lost its dominion in the fashionable world; yet, at the same time, it is presumed that the two designs given will prove useful in exhibiting the characteristic difference of that style and the Renaissance, to those who are seeking information on the character of either.

BOOKCASE IN THE GRECIAN STYLE.—Although but one case is given, there would be no difficulty in carrying on a uniform range of bookcases. The ornaments in the panels are intended for bold inlay, merely of light and dark wood; or for a japanned ornament on the wood.

WINDOW CORNICES IN THE ELIZABETHAN STYLE.—The two upper ones are intended for the library or dining-room, and for oak and gold, or maple and gold. The lower one is intended for a drawing-room, and for an entire gilt cornice.

COUCH IN THE RENAISSANCE STYLE.—The design might easily be made into a sofa, and be simplified, if necessary, by taking away the festoon of fruit and the ornament in the centre of the rail.

SIDEBOARD IN THE ELIZABETHAN STYLE.—This design is, perhaps, richer than a work of general utility would justify, were it not for the carving companies, who very much now facilitate the bosting of carvings, and with whose assistance a design of the present description might be got up at a comparatively moderate expense.



SECTION OF SHOT-IRON

SECTION OF SHOT-IRON

1/2" = 1'

1/4" = 1'

1/8" = 1'

1/16" = 1'

1/32" = 1'

1/64" = 1'

1/128" = 1'

1/256" = 1'

1/512" = 1'

1/1024" = 1'

1/2048" = 1'

1/4096" = 1'

1/8192" = 1'

1/16384" = 1'

1/32768" = 1'

1/65536" = 1'

1/131072" = 1'

1/262144" = 1'

1/524288" = 1'

1/1048576" = 1'

1/2097152" = 1'

1/4194304" = 1'

1/8388608" = 1'

1/16777216" = 1'

1/33554432" = 1'

1/67108864" = 1'

1/134217728" = 1'

1/268435456" = 1'

1/536870912" = 1'

1/1073741824" = 1'

1/2147483648" = 1'

1/4294967296" = 1'

1/8589934592" = 1'

1/17179869184" = 1'

1/34359738368" = 1'

1/68719476736" = 1'

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1/549755813888" = 1'

1/1099511627776" = 1'

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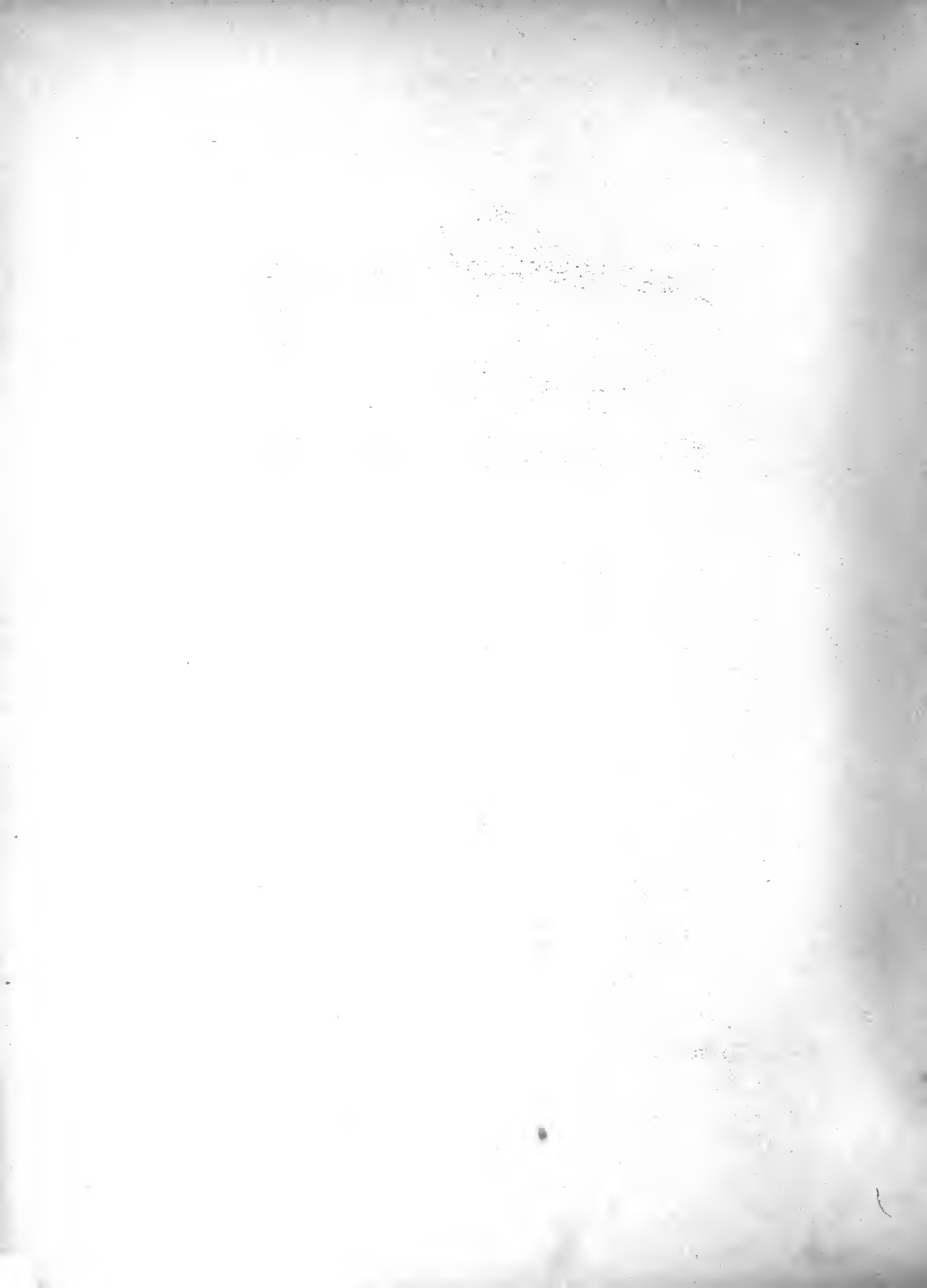
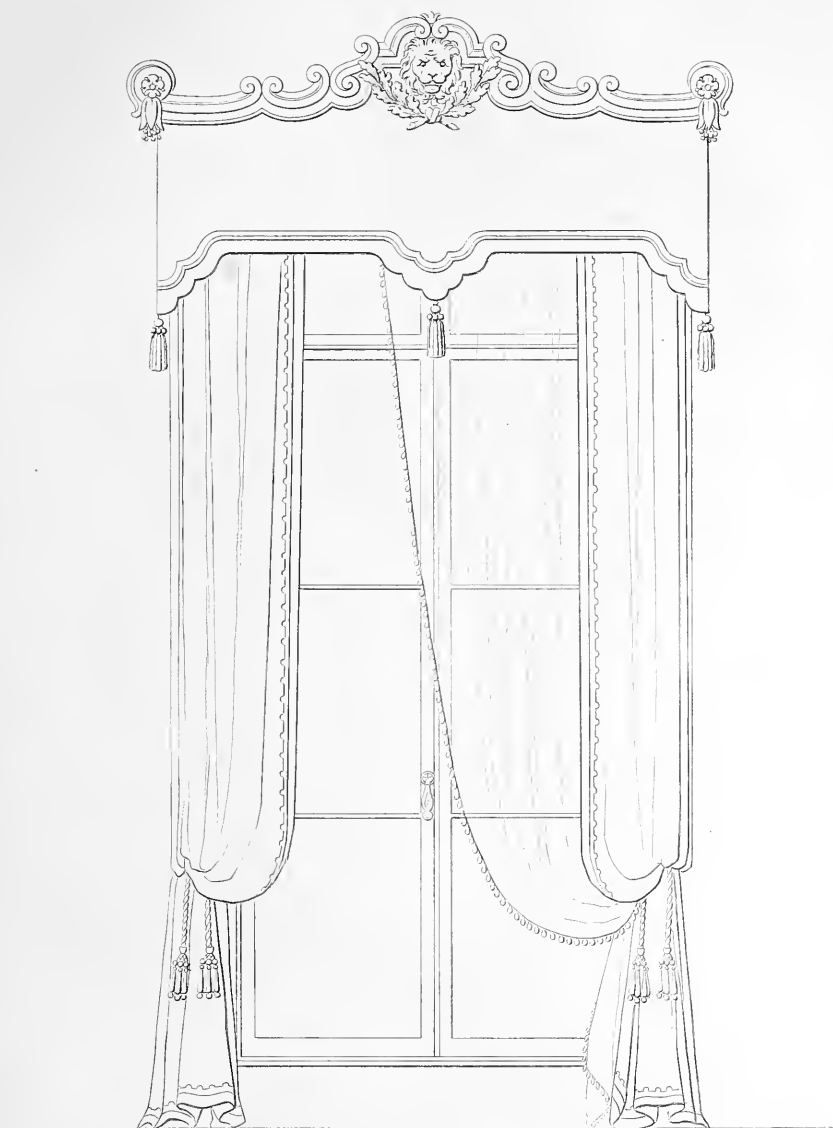


PLATE — DRAWING ROOM WINDOW CURTAIN.

FOR THE DRAWING ROOM OF THE HOUSE OF HER MAJESTY.



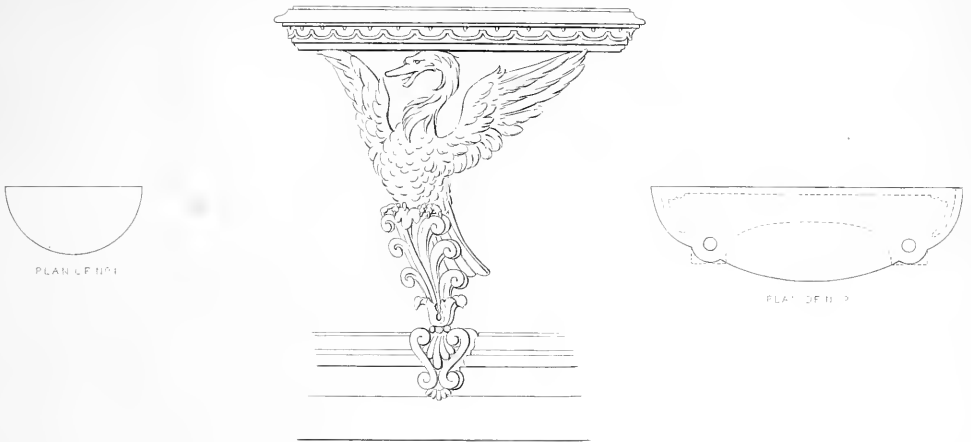
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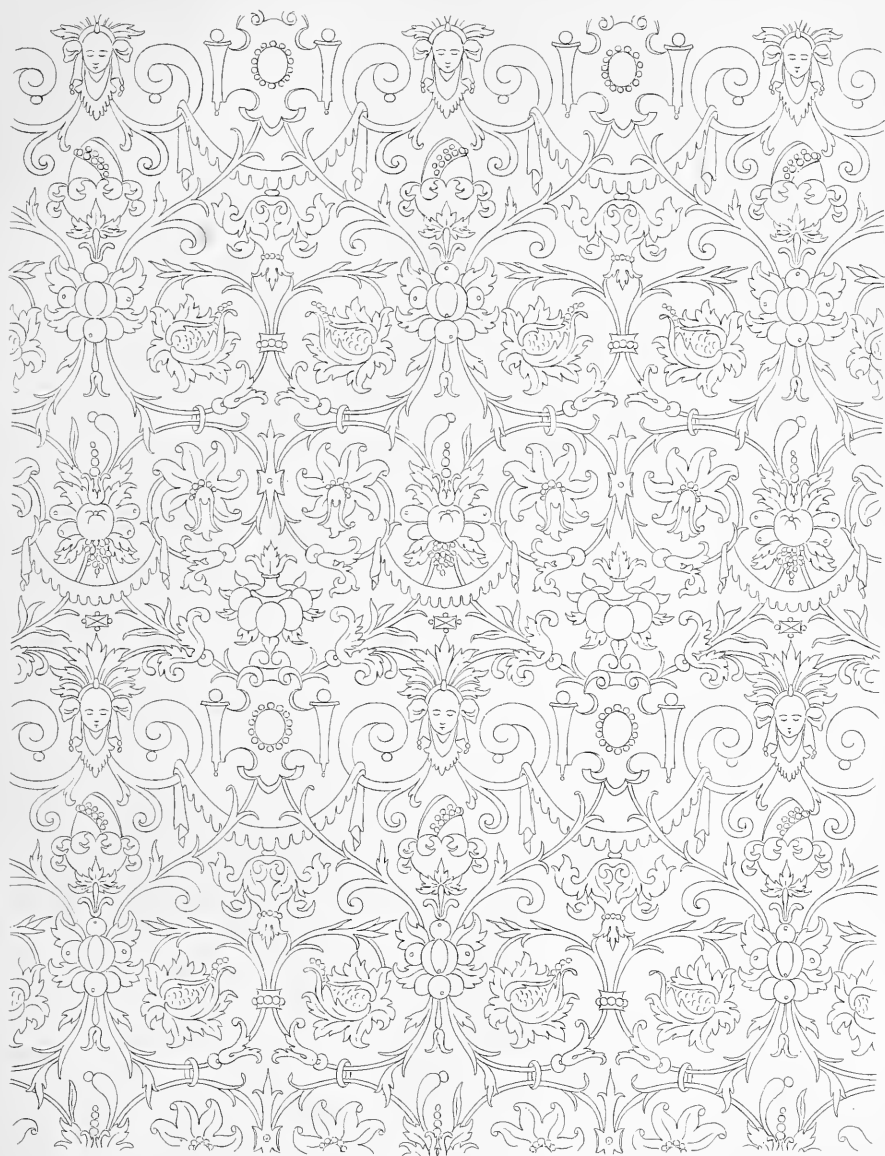
PLATE — PIER OR ARCHETOP PIER TABLE

ANTIQUE STYLE. — 1871. — 1872.

FIG. 1.









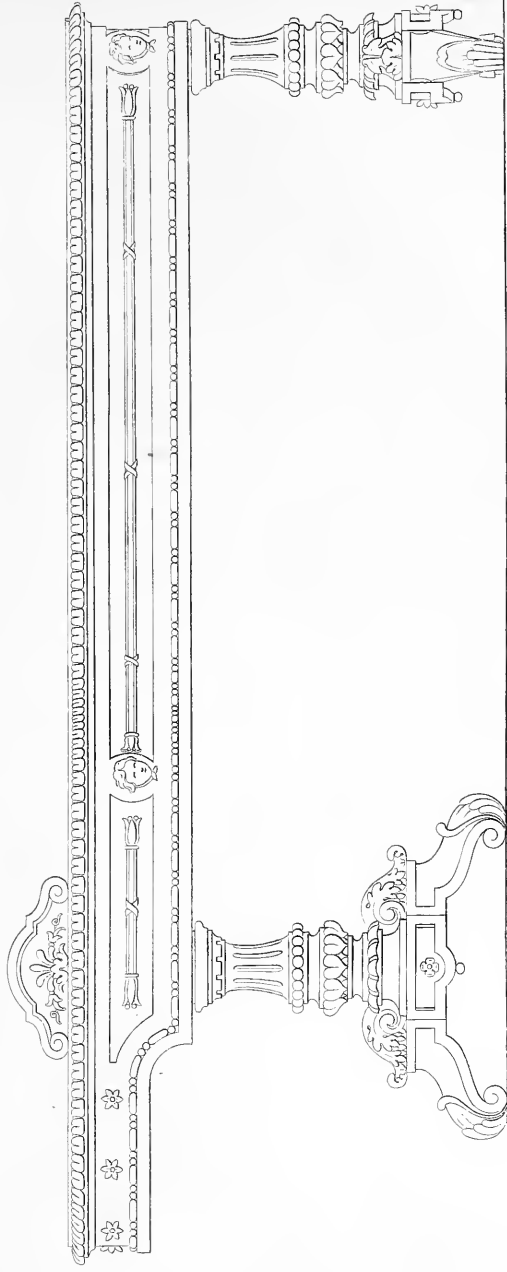
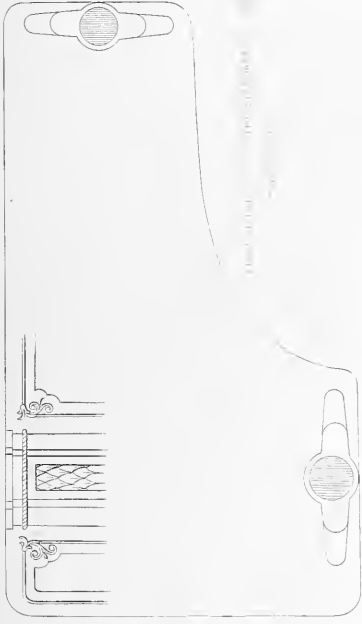
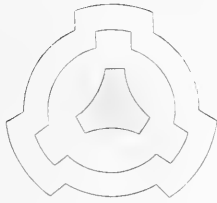
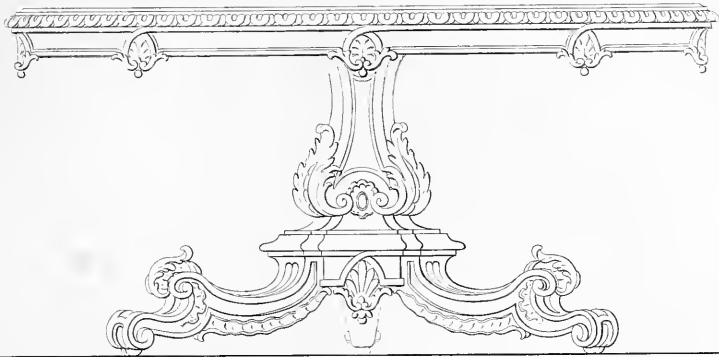


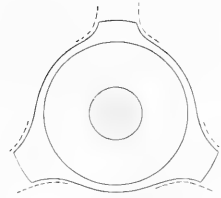
PLATE — WOOD TABLE

LONG CORNER TABLE

FIG. 1



PLAN OF NO. 1.



PLAN OF NO. 2.

FIG. 2

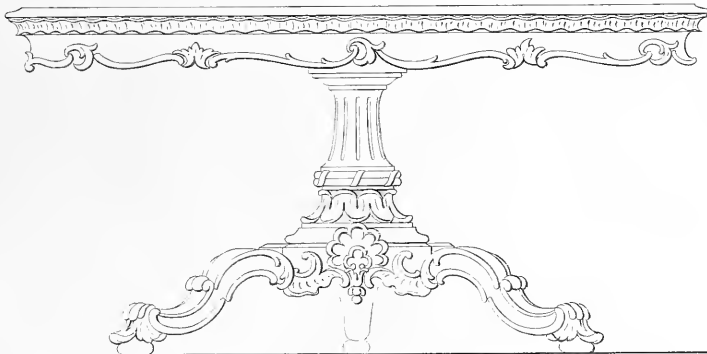
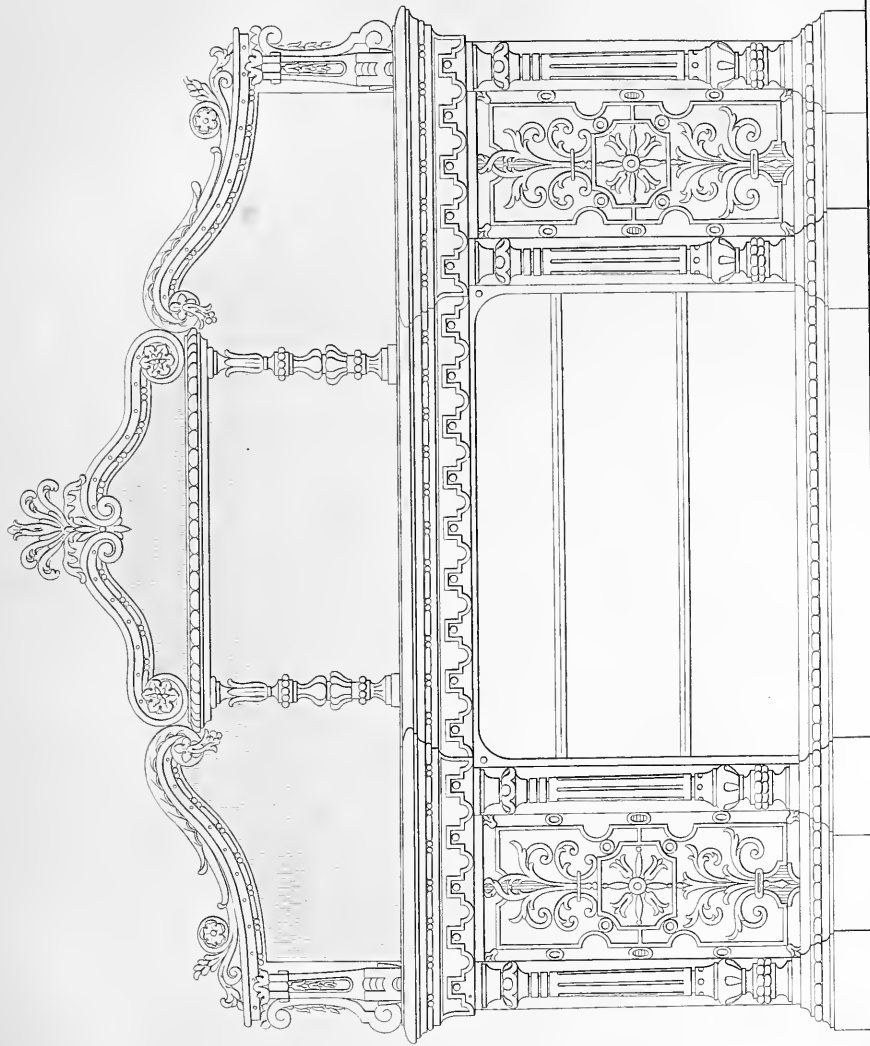




PLATE — WING CHEFFONIER IN THE ITALIAN STYLE.



END OF THE BACK

CORNER OF THE

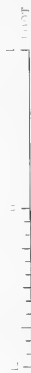




PLATE — FURNITURE WITH OPEN FIRE

FIG. 1



FIG. 2

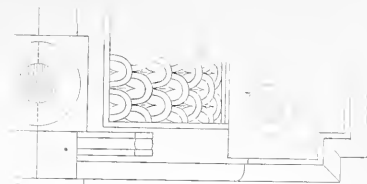
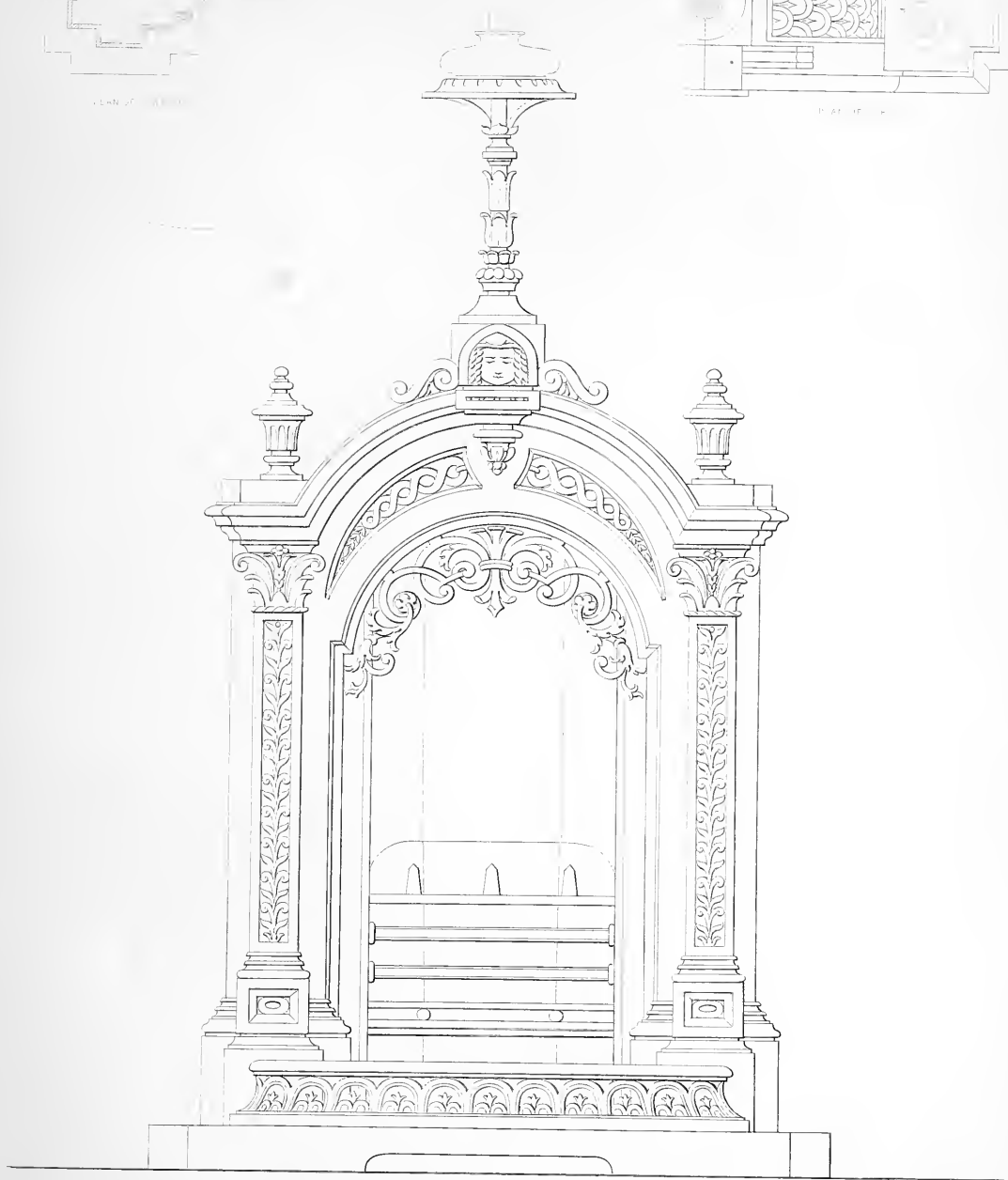


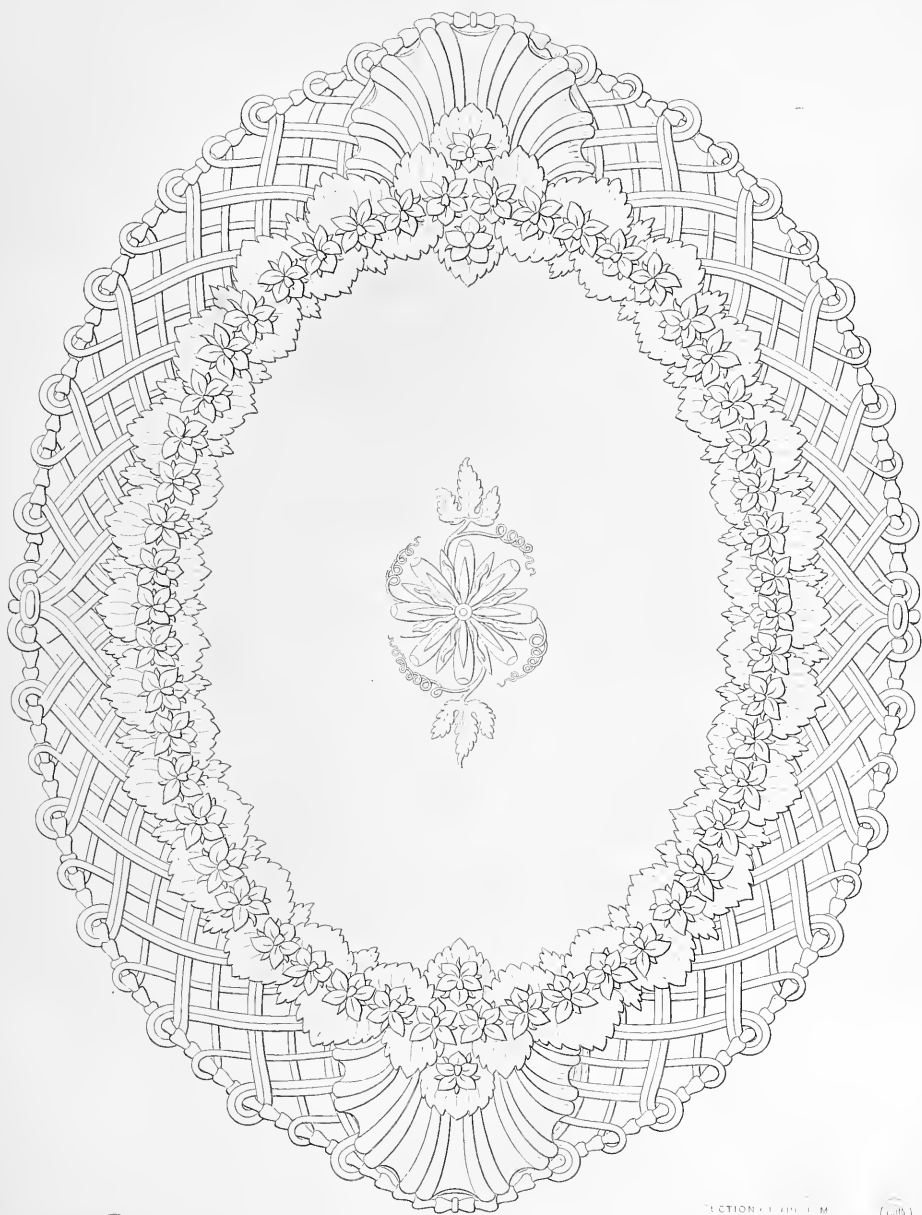
FIG. 3





THE SILVER WALKER OF MINA BEE.

FRANK FLE.



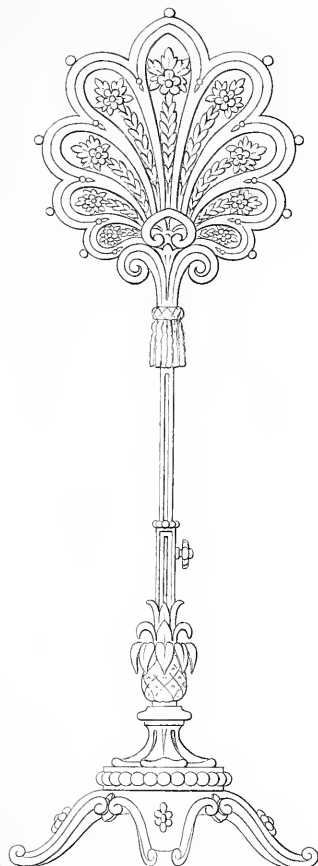
SECTION ALONG THE SHELL

SECTION ALONG THE SHELL



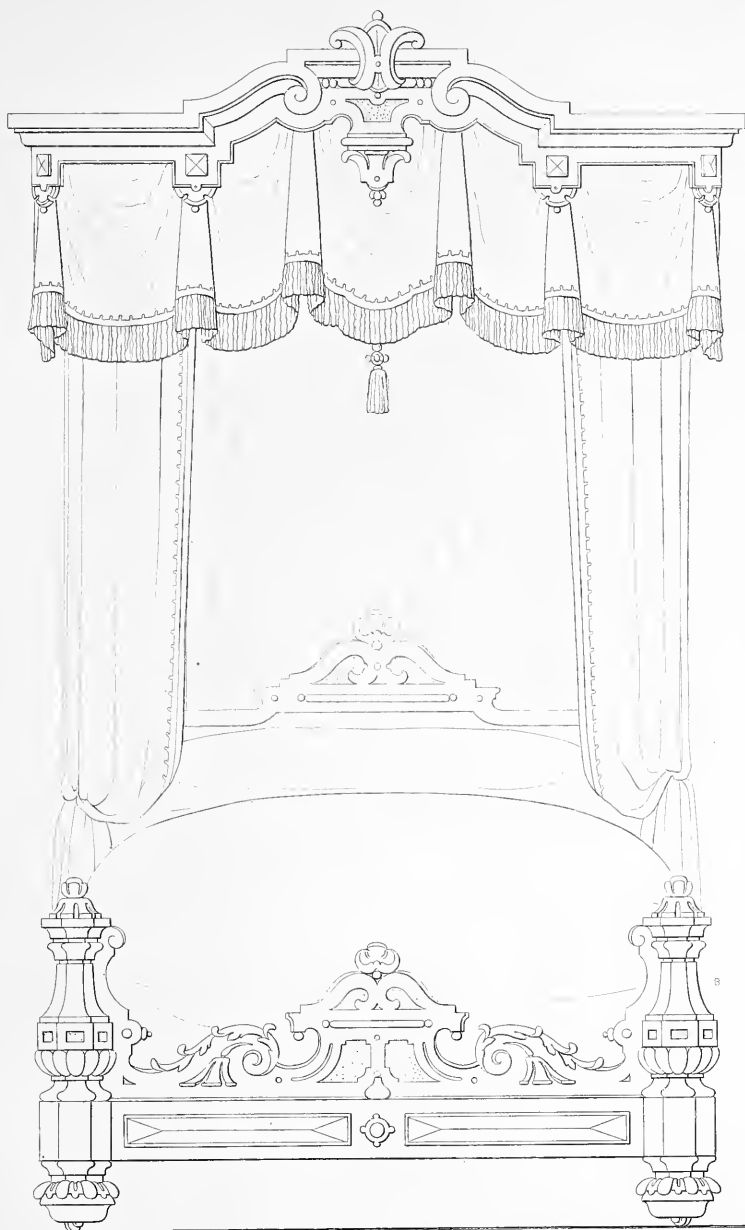






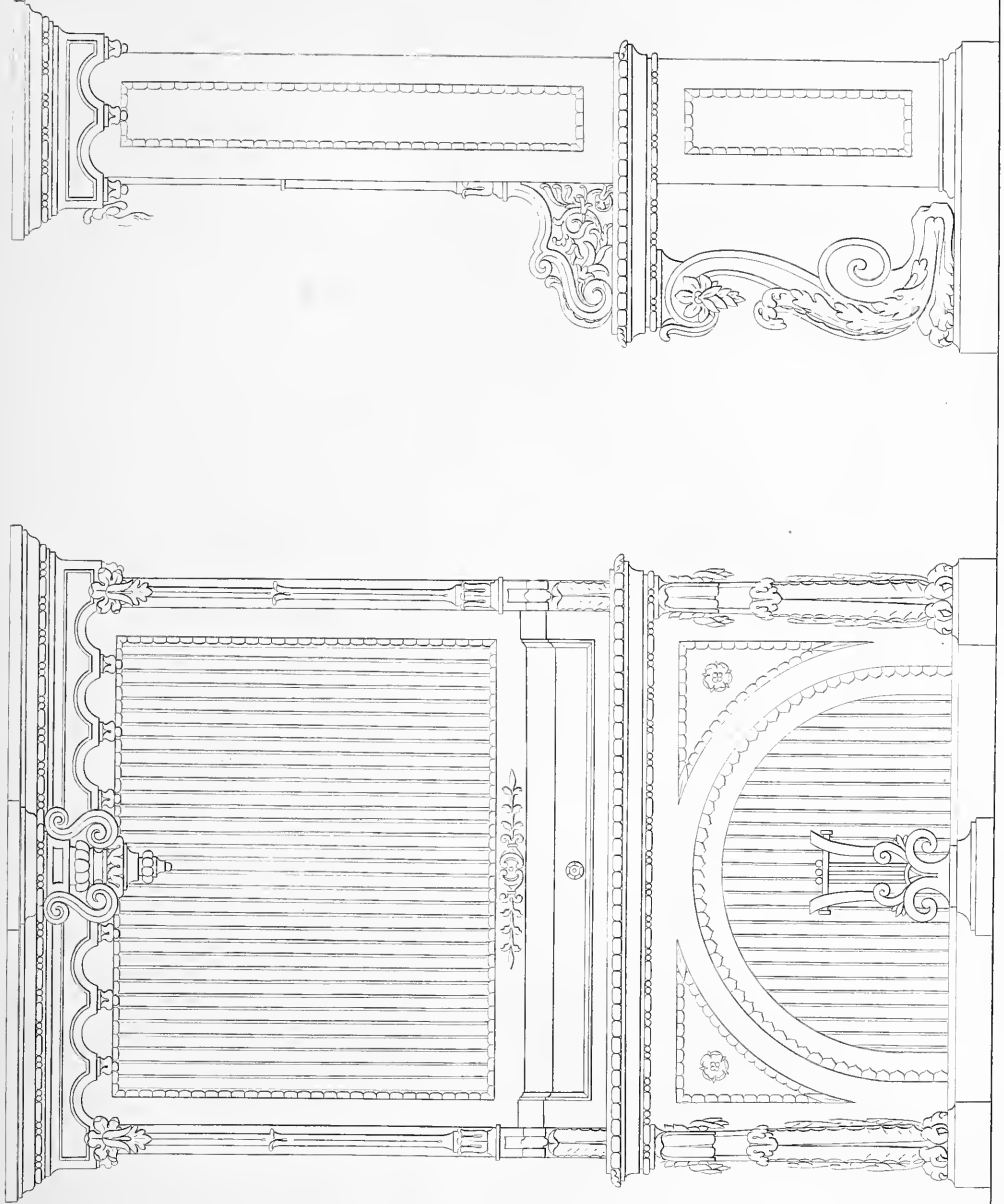


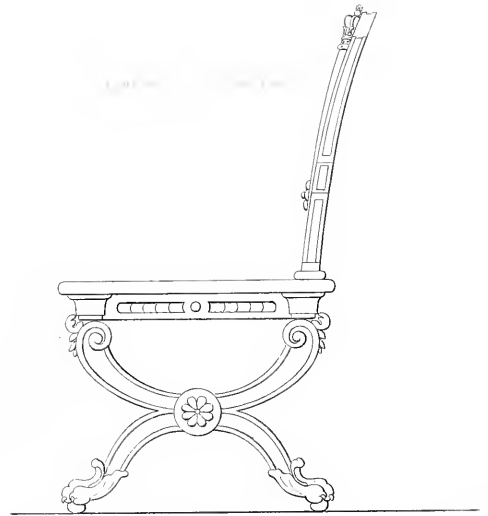
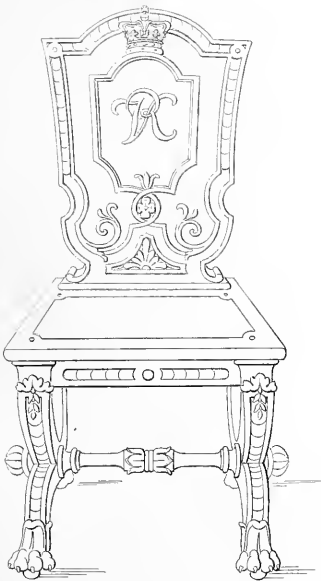




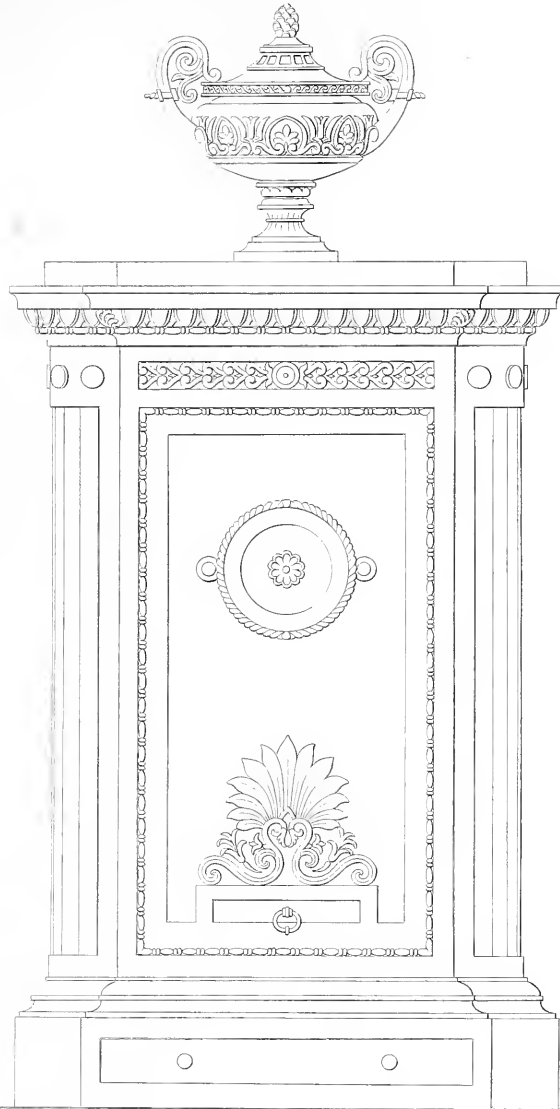
Inches 12 0 1 FOOT





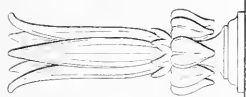
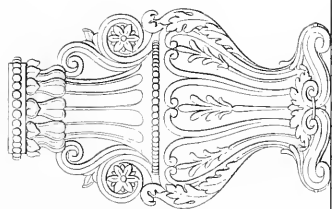
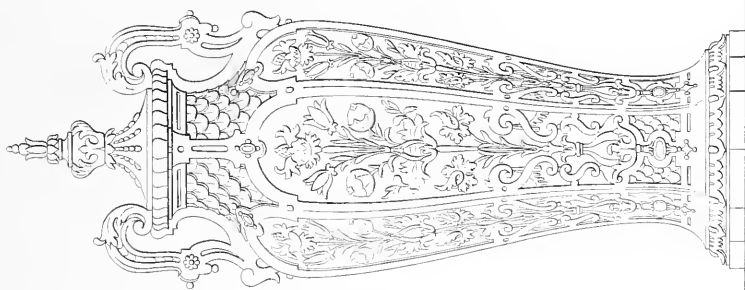
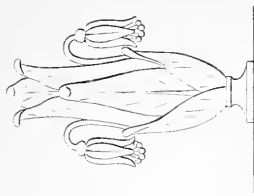
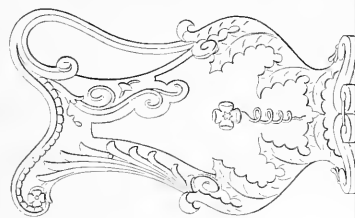




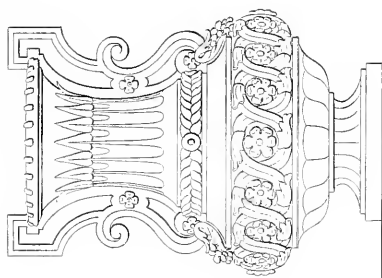
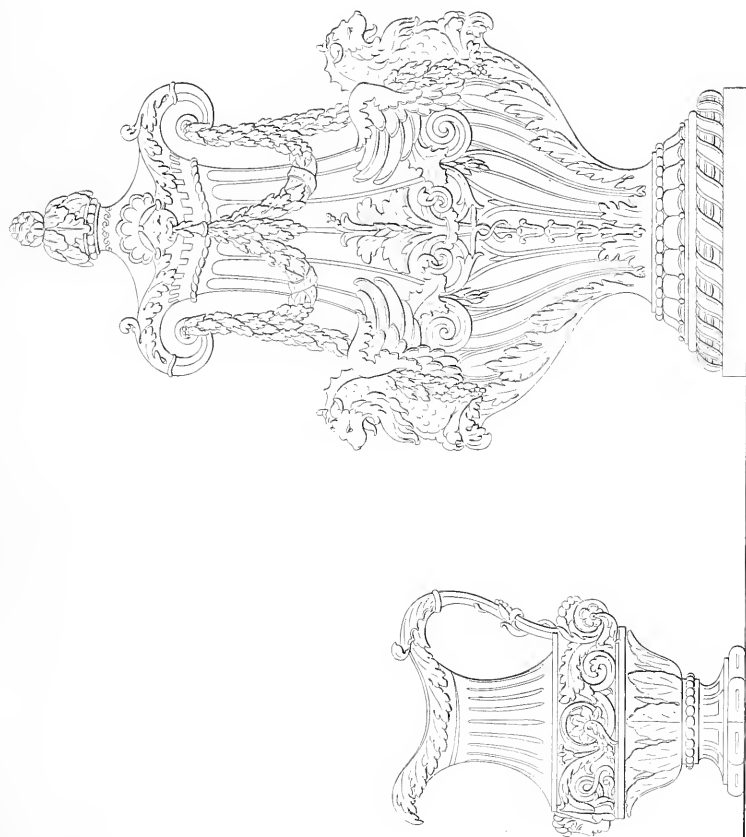


SECTION I OF THE PEDDER.









ORIENTAL CHAIRS OF THE 18TH CENTURY

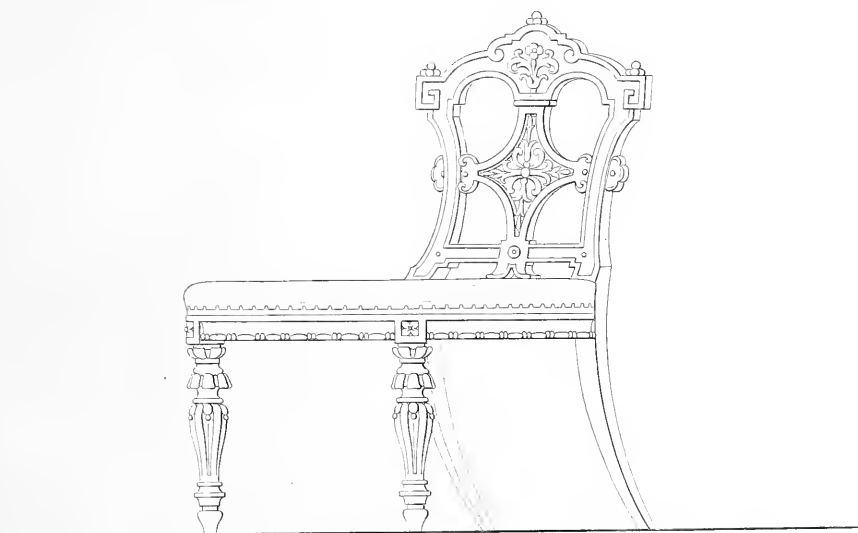


PLATE — WARDROBE IN THE ELIZABETHAN STYLE.

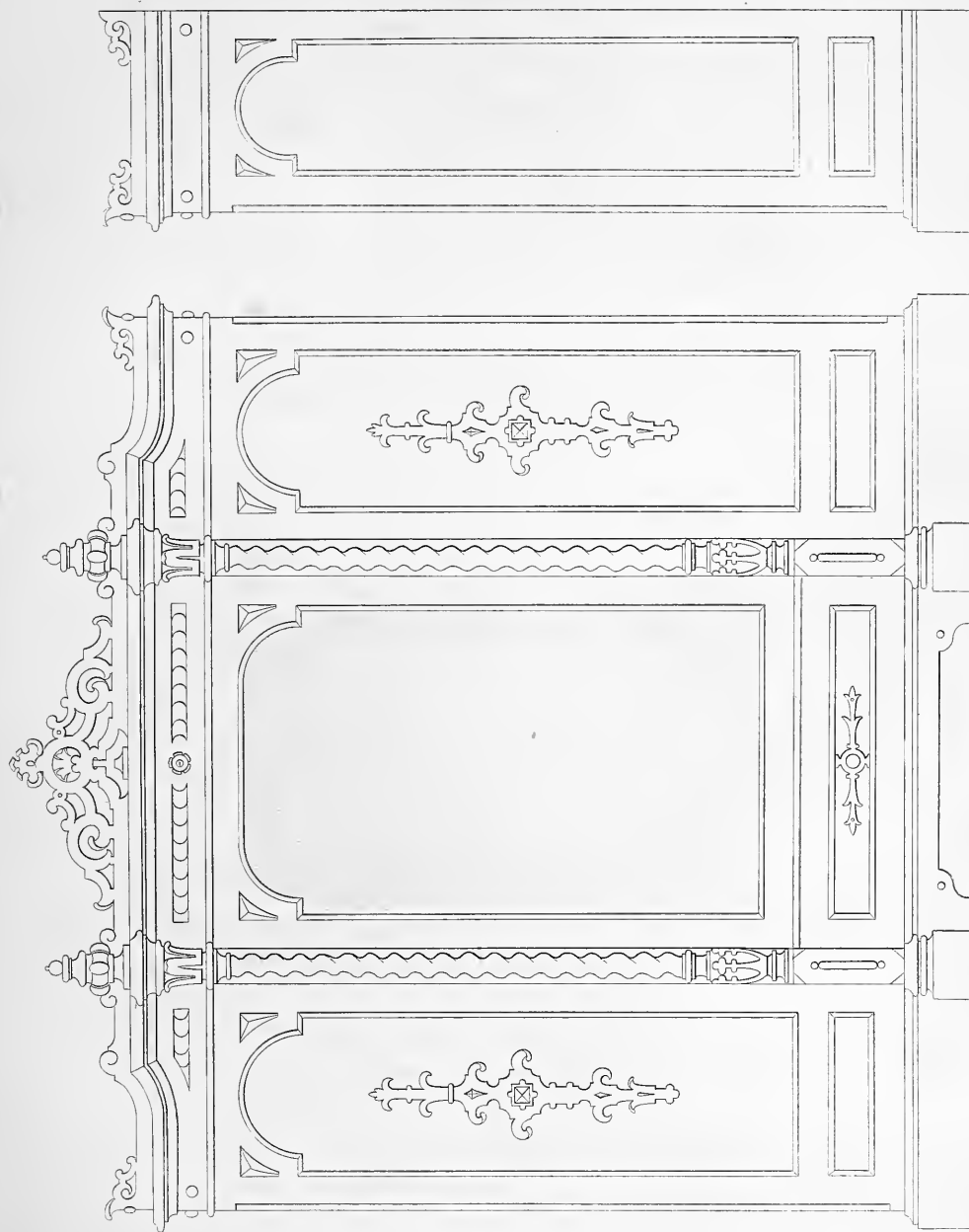
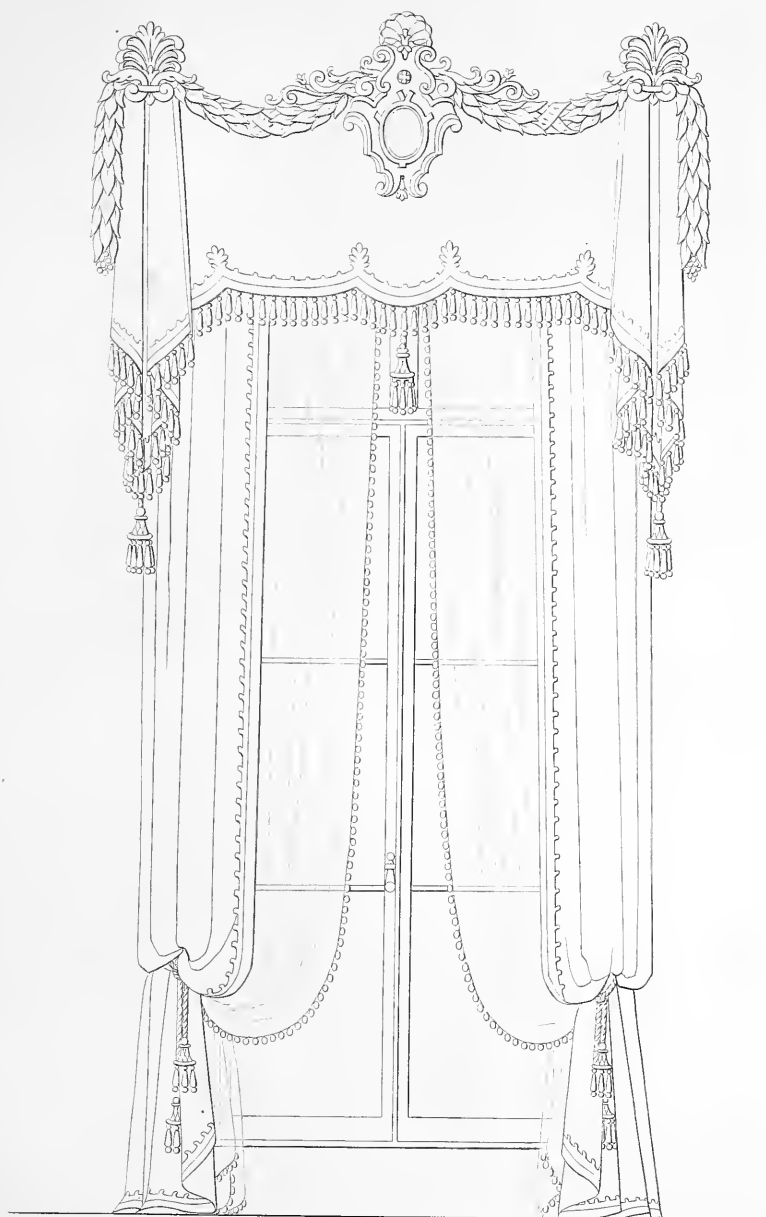




PLATE — WINDOW DRESSING AND COFFER IN THE ITALIAN STYLE.



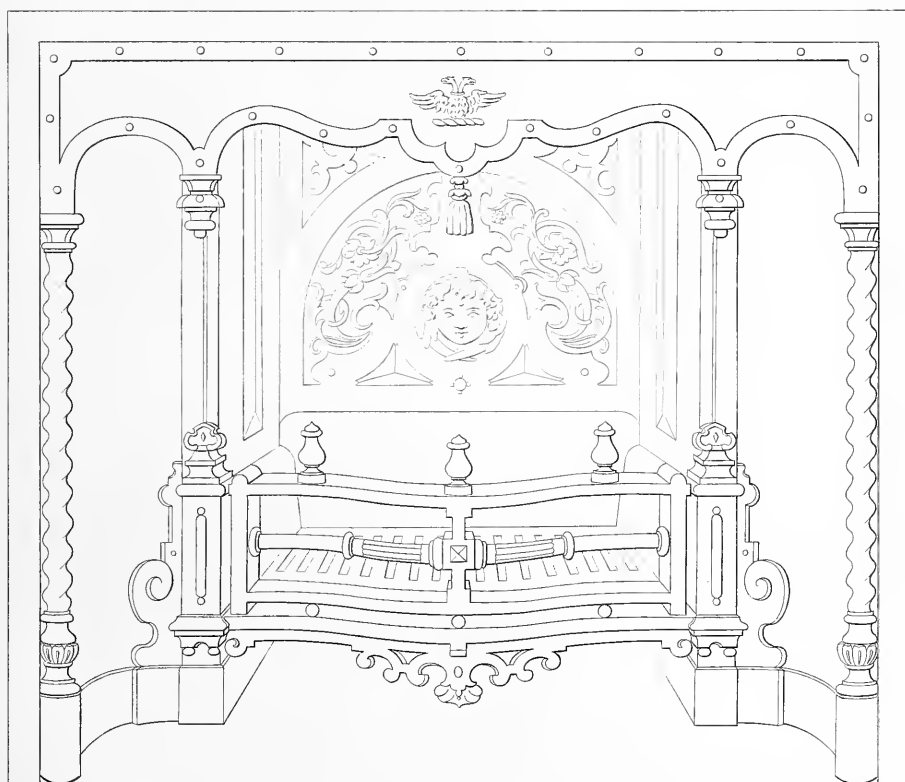
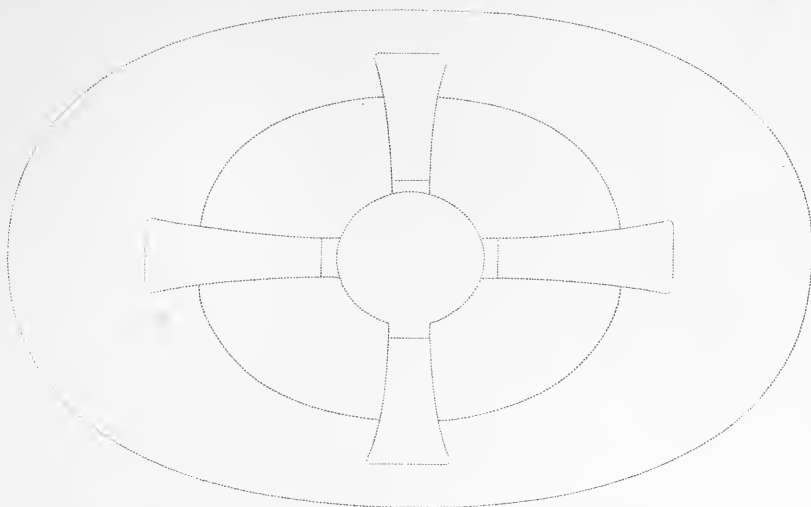




PLATE — SILVER OR CHINA BASKET.



DESIGNED BY J. H. B. FOR THE USE OF THE HOUSE OF COMMONS.

THE FULL SIZE

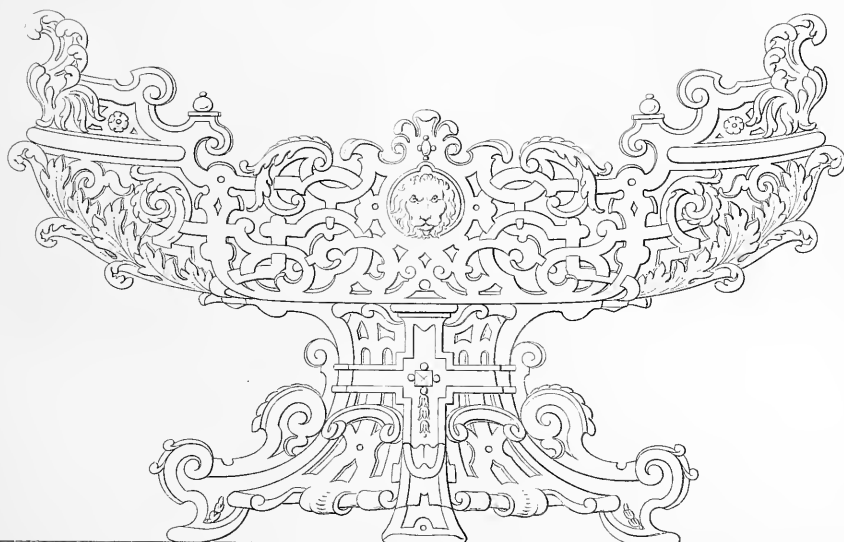




PLATE — SIDEBOARD IN THE ITALIAN STYLE.

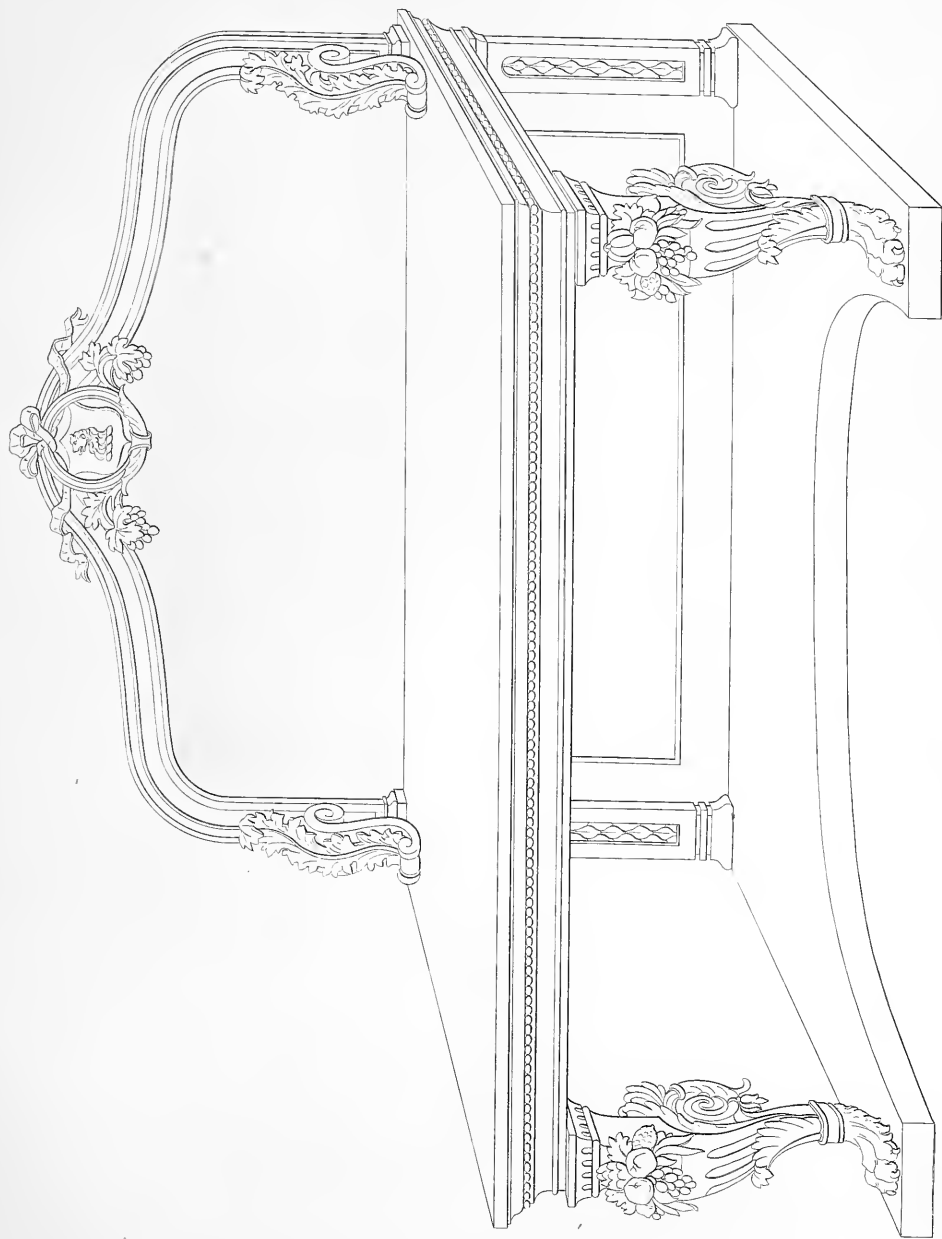




PLATE — TABLE TOP FOR MARQUETRY.

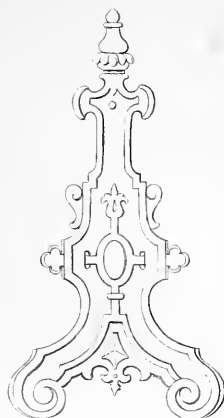
ITALIAN CITY.



HEAD FOR OTHER HALF



HEAD FOR OTHER HALF



FOOT

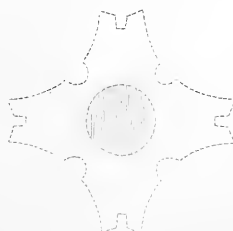
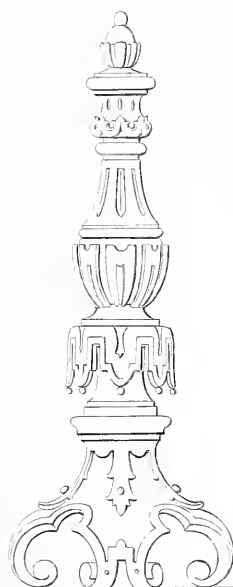


PLATE — I IDEAS DESIGNED FROM NATURE.

PRINTED IN LONDON BY FISH & CO. 10, ABchurch LANE, LONDON, E.C. 4.

Fig. 1.

Fig. 2.

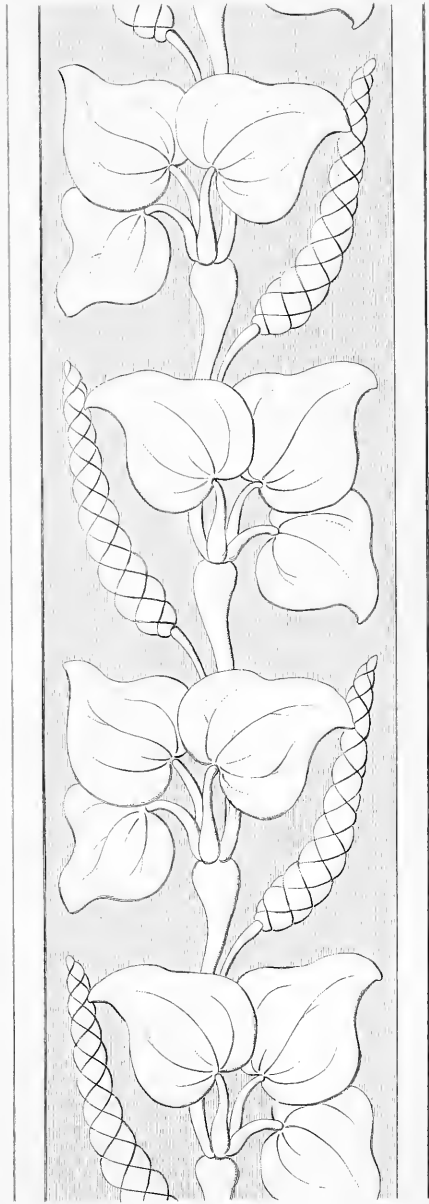




PLATE — DRAWING ROOM CHAIR IN THE ITALIAN STYLE.

№ 1. DESIGNED FOR THE CONSERVATIVE CLUB.



SEAT OF № 1.



№ 2. DESIGNED FOR OSBORNE HOUSE, SEAT OF HER MAJESTY.



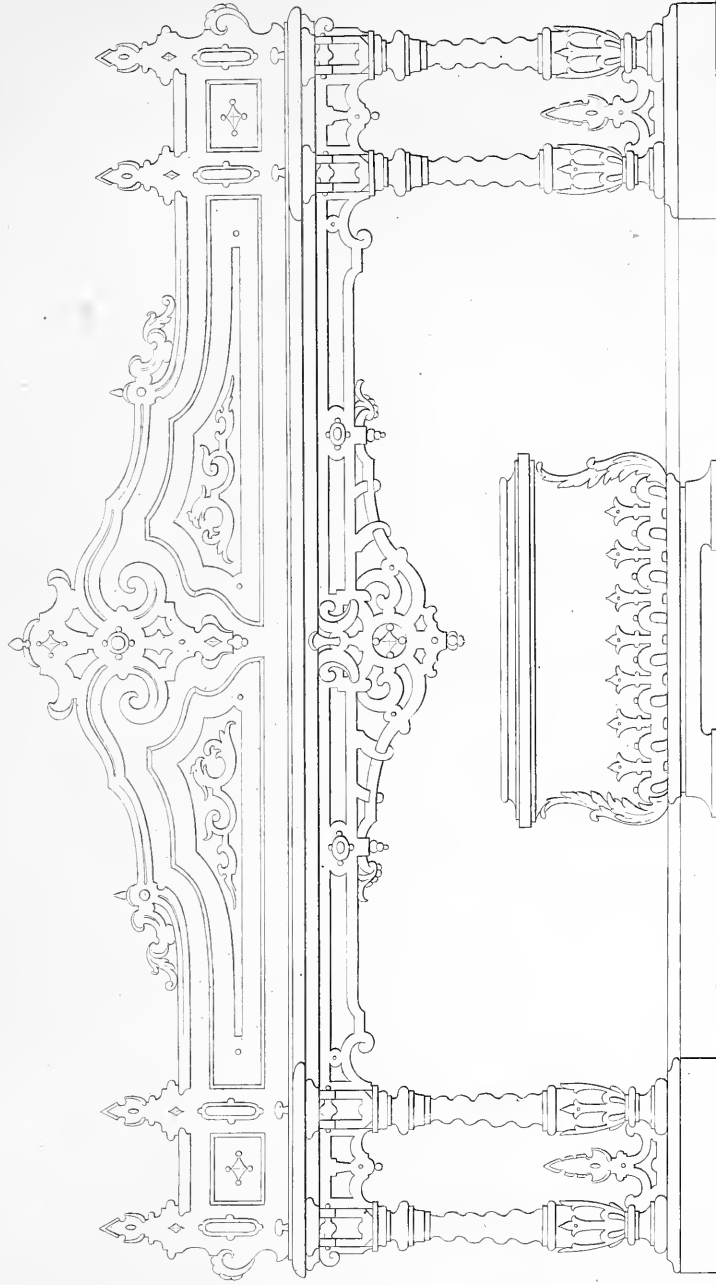
SEAT OF № 2.





SIDEBOARD AND WINE-COLLER

ELIZABETHAN STYLE.



A vertical scale bar labeled "FEET" with markings from 0 to 20. The markings are at intervals of 1 foot, with major ticks every 5 feet (0, 5, 10, 15, 20) and minor ticks every 1 foot. The word "FEET" is written vertically along the right side of the scale.

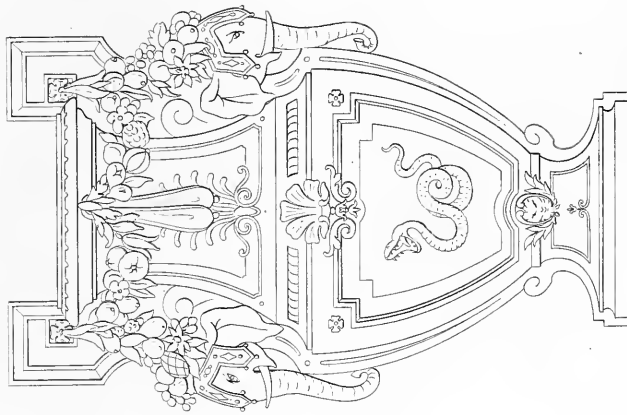
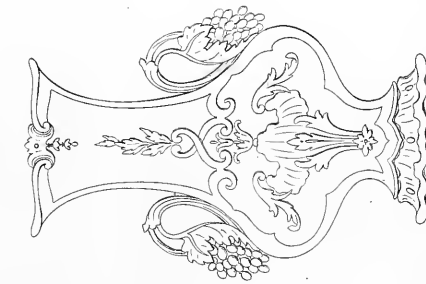


PLATE XXV. THE BASS.

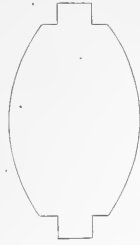
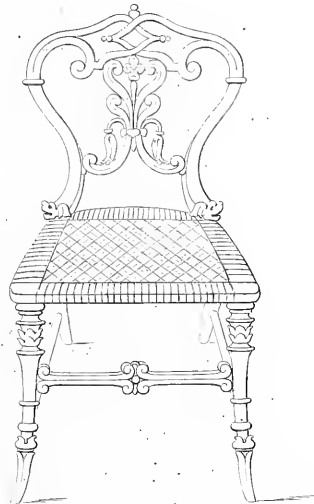
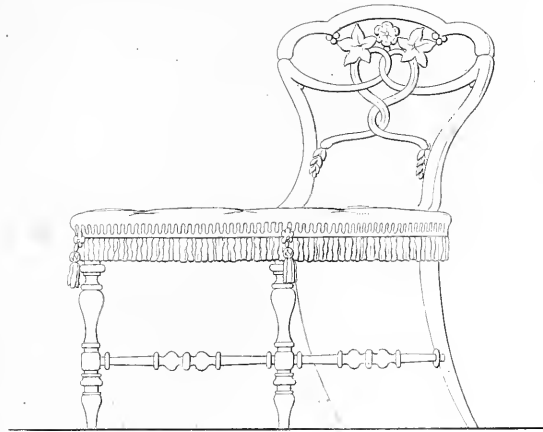


PLATE XXVI. THE BASS.





FANCY CHAIRS IN THE ITALIAN STYLE.



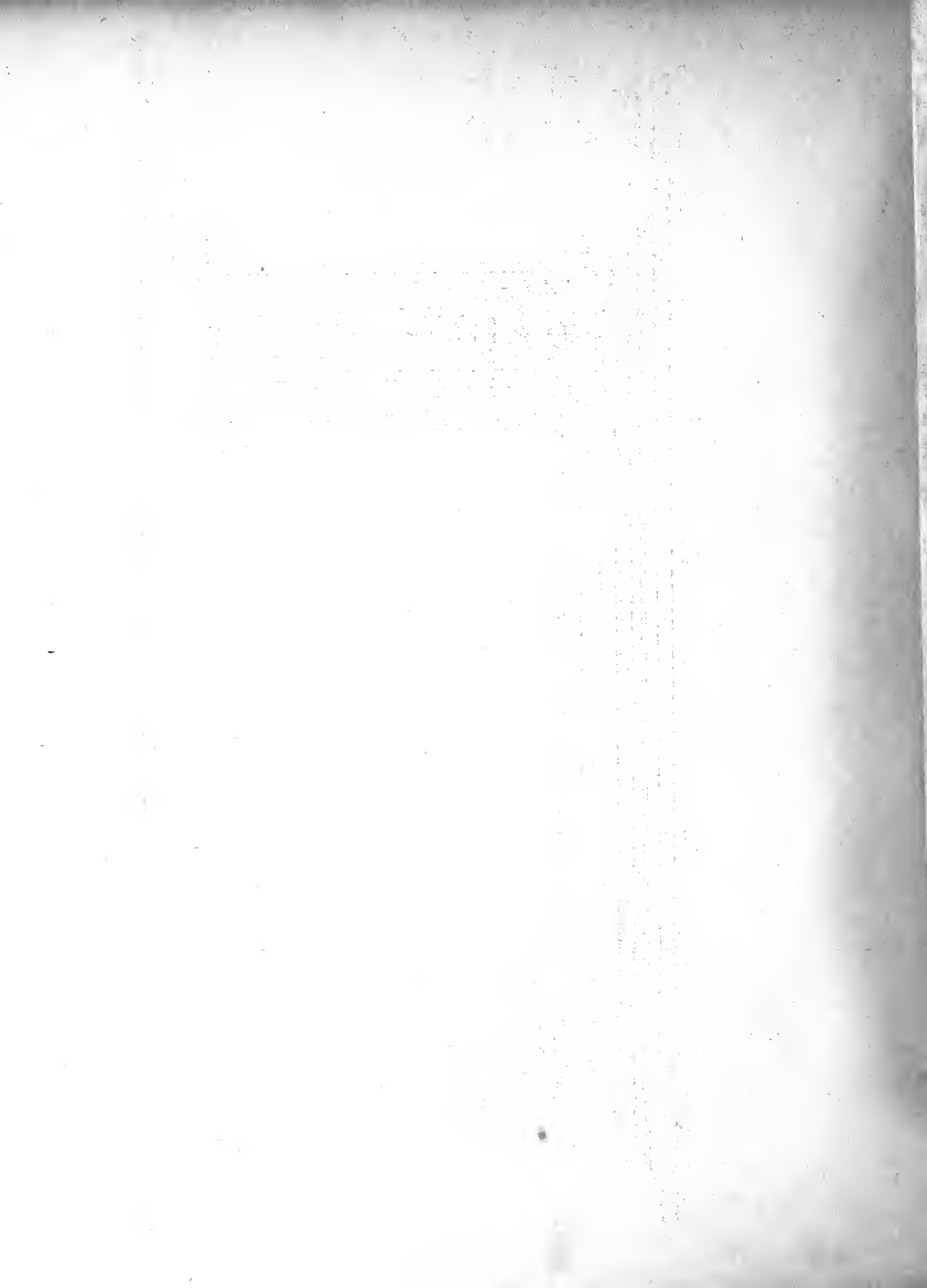


PLATE — CHIMNEY PIECE. ELEVATION WITH

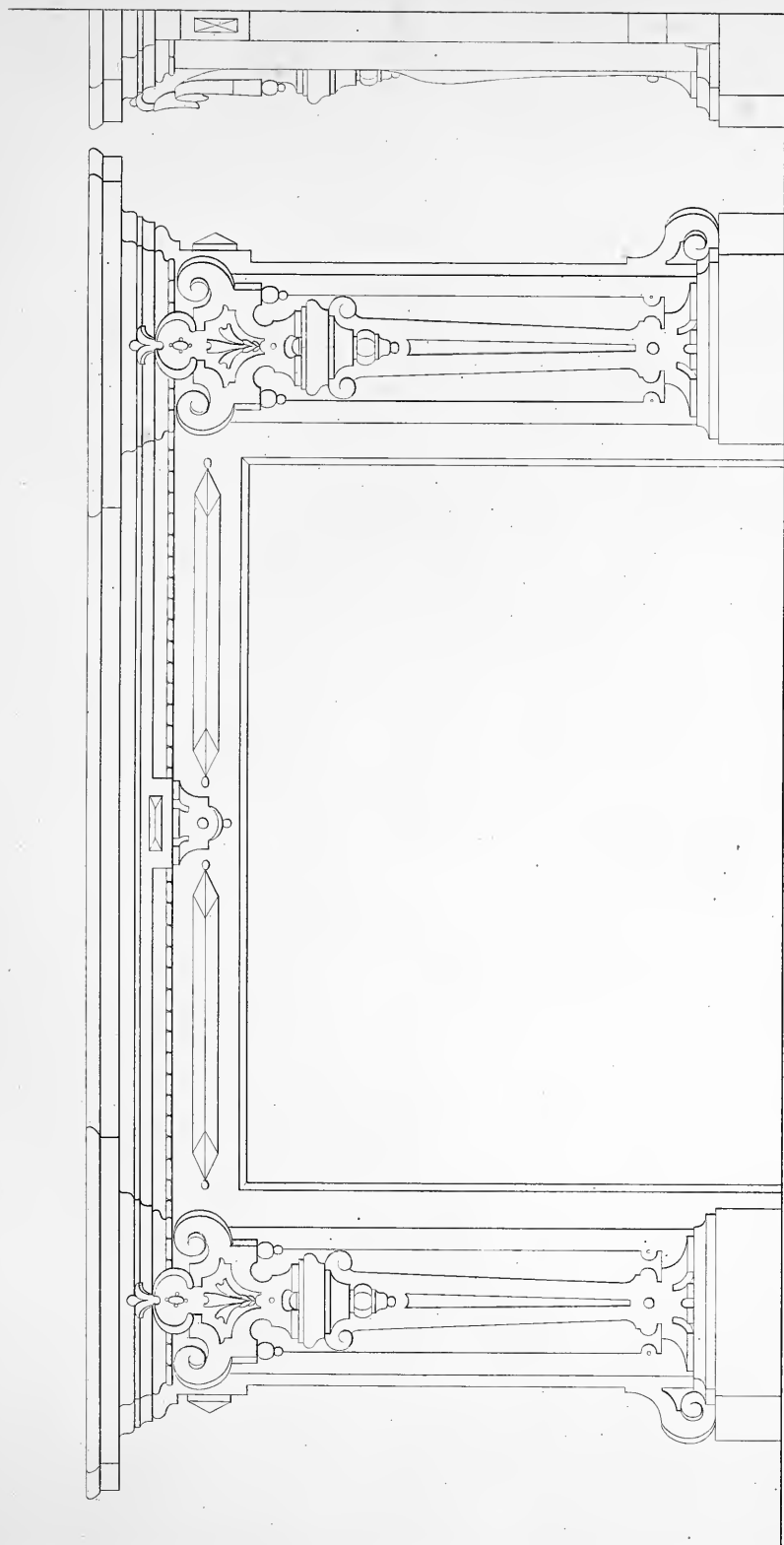
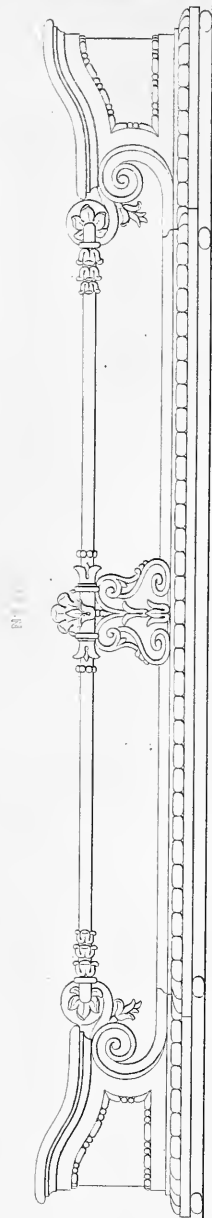
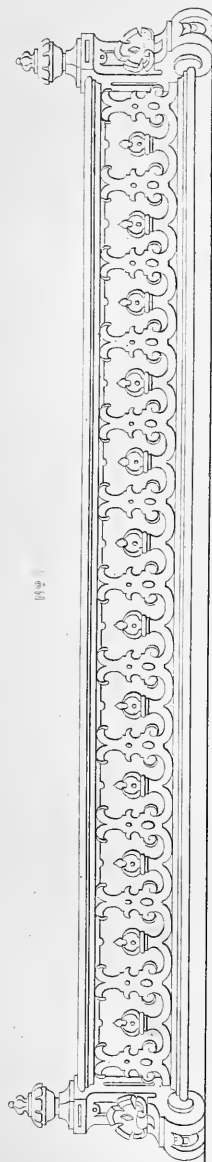


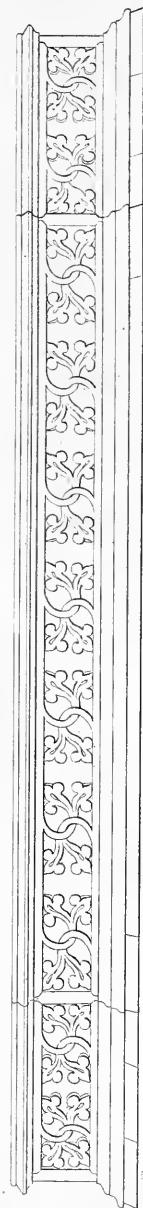


PLATE — FURNITURE.

NO. 1, ELIZABETHAN STYLE. NO. 2, GREEK. NO. 3, GOTHIC.



SECTION IN
THE CENTRE



INCHES 12 6 0

FOOT



WRITING TABLES.

№1, ELIZABETHAN STYLE. №2, RENAISSANCE STYLE.

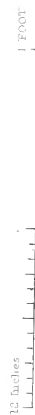
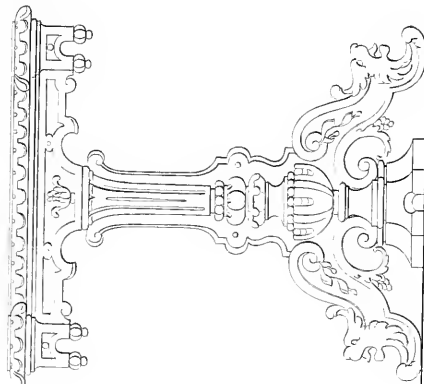
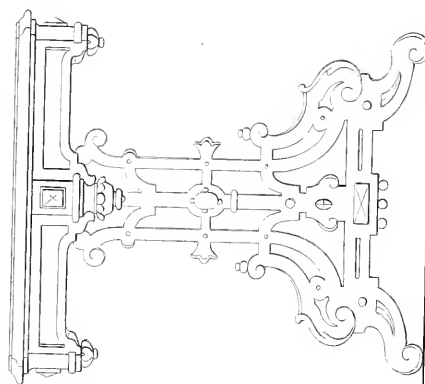
STRETCHER OF №1



№1

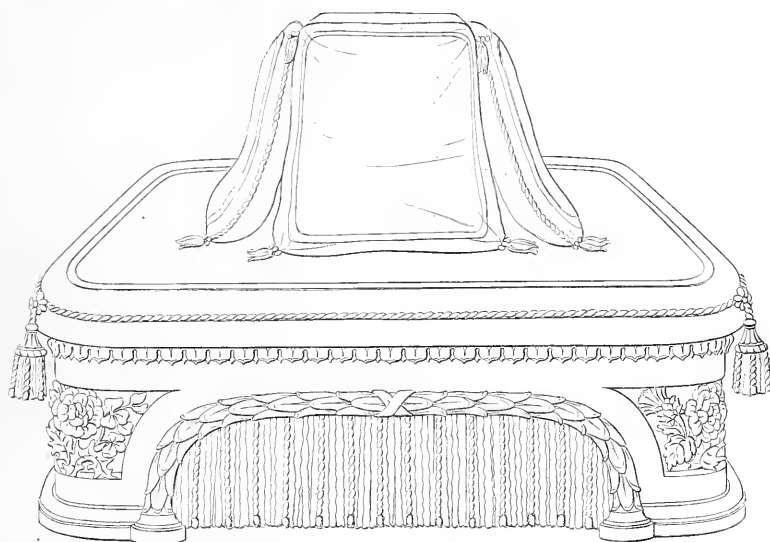
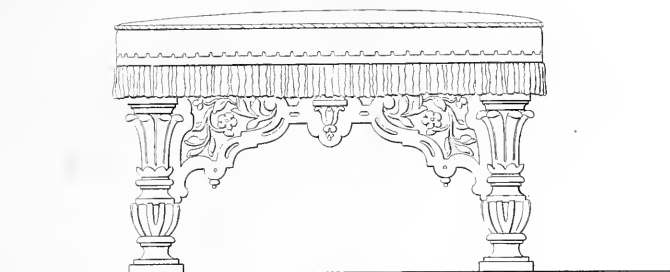


№2





SEAT IN THE RENAISSANCE STYLE, AND OTTOMAN IN THE ITALIAN STYLE





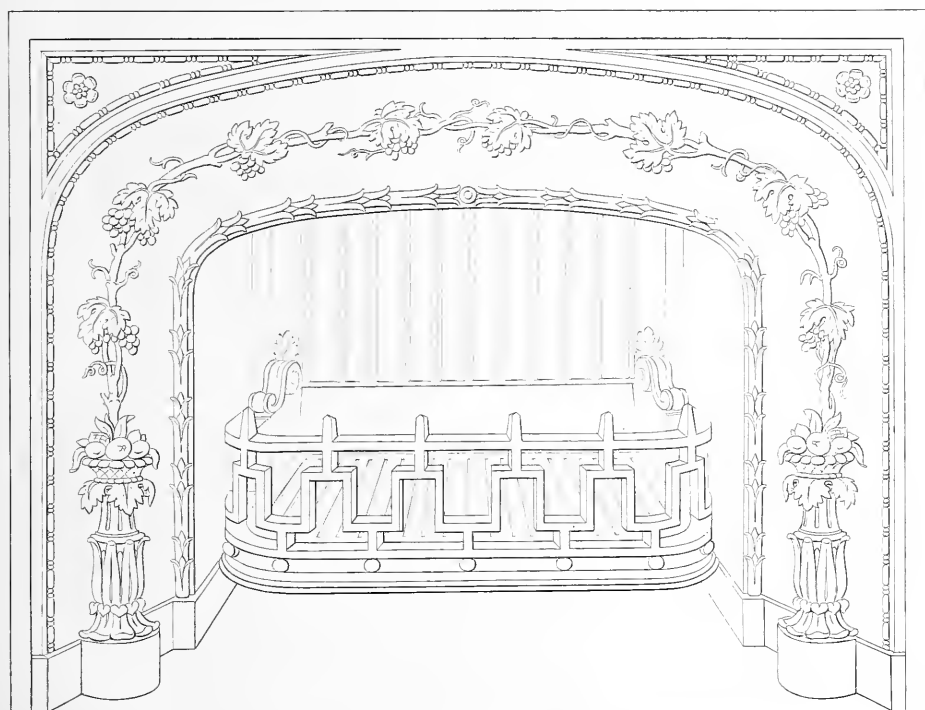
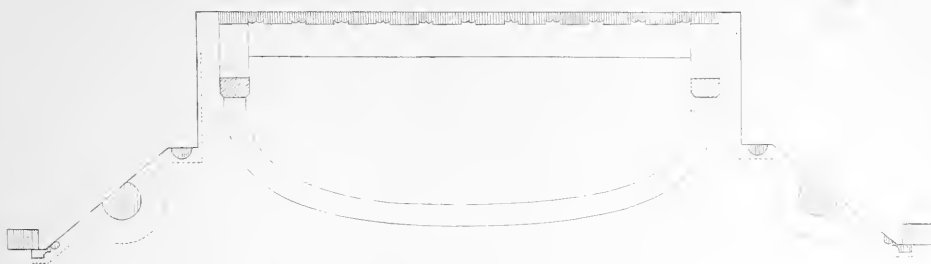


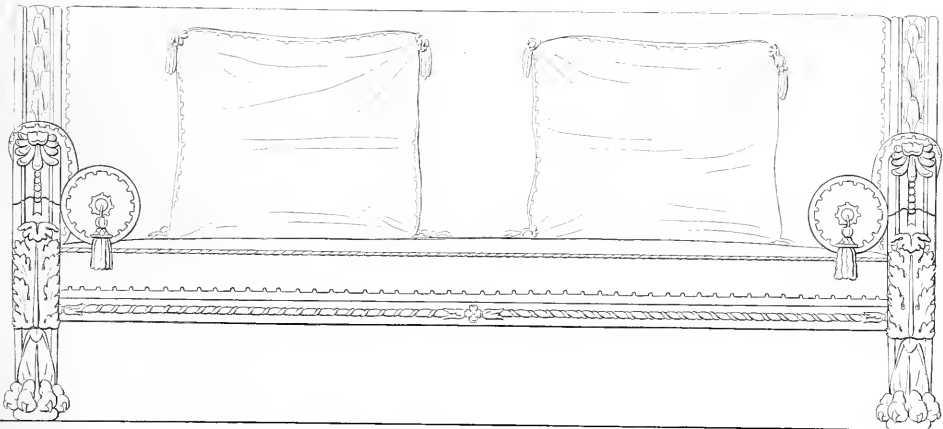
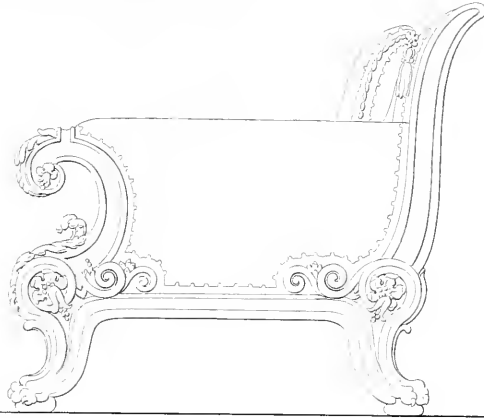


FIGURE FOR SIDE ONLY



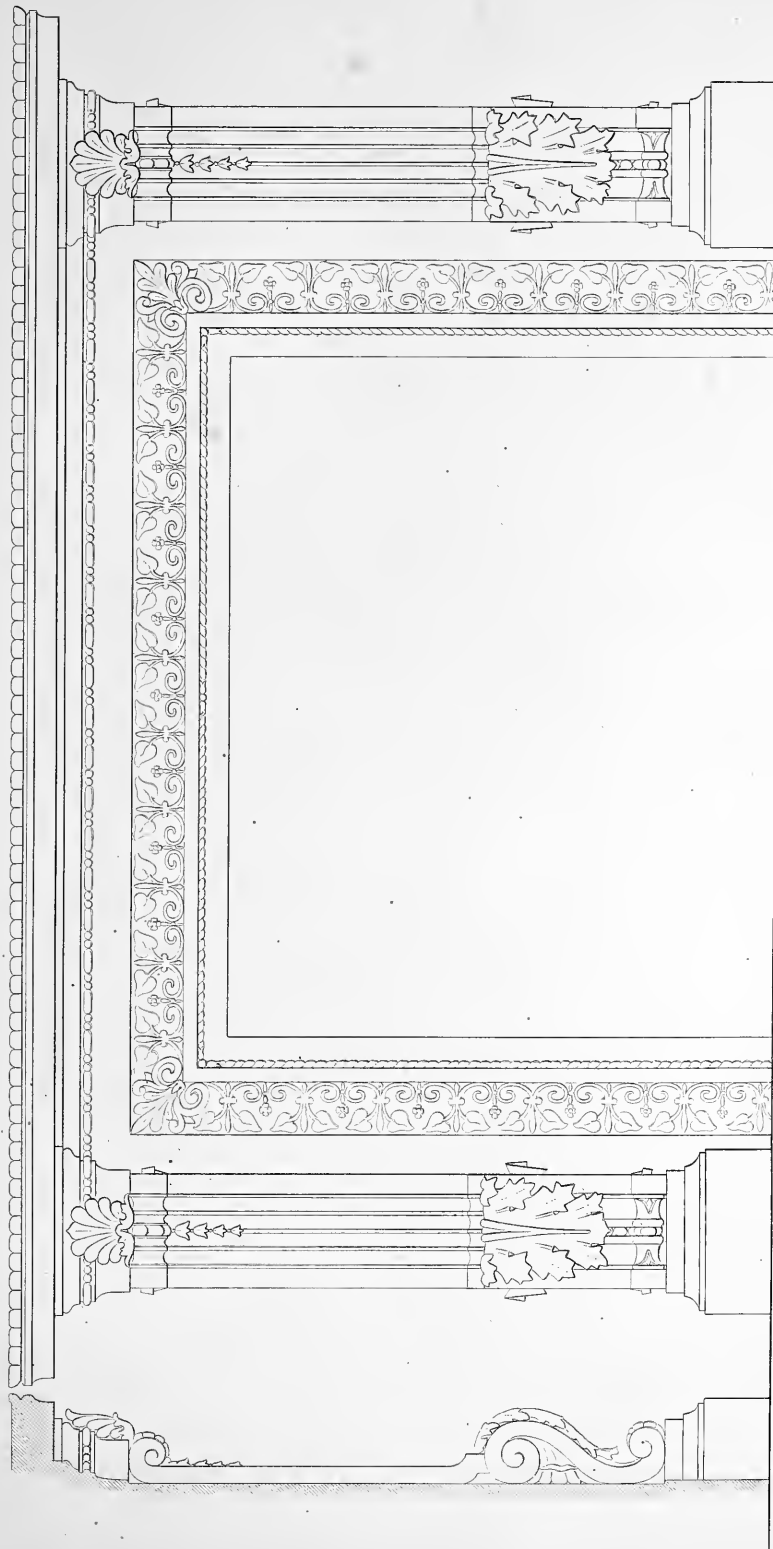
ARMED CHAIR AND SOFA IN THE ITALIAN STYLE.

DESIGNED BY J. H. HARRIS.











BORDERS DESIGNED FROM NATURE.

FOR STAINED GLASS, MARBLE, QUELTY, SHE, PAPER, CHINA, PLASTER, JAPAN,

Fig 1

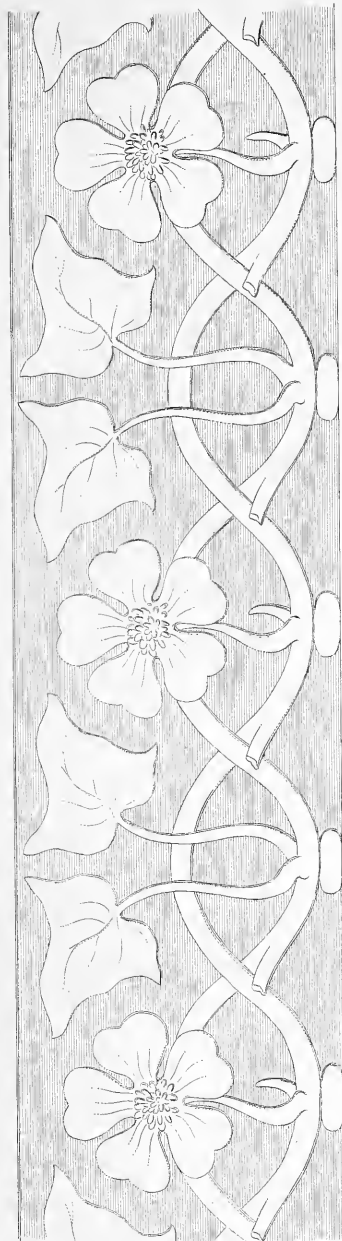
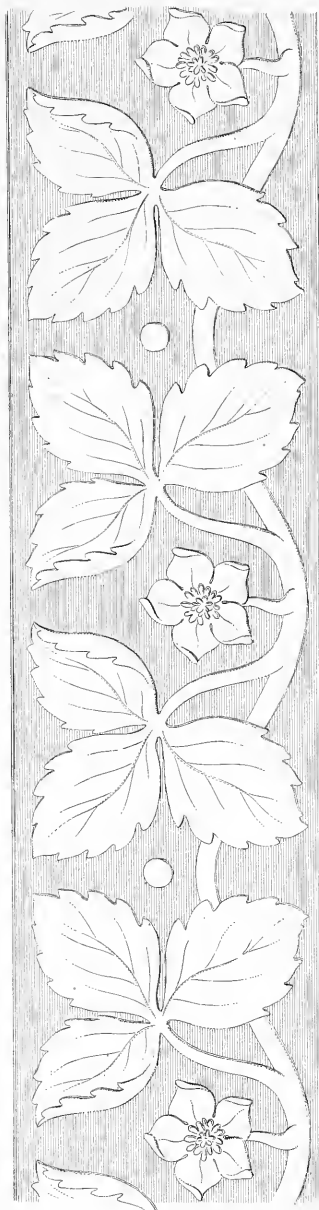
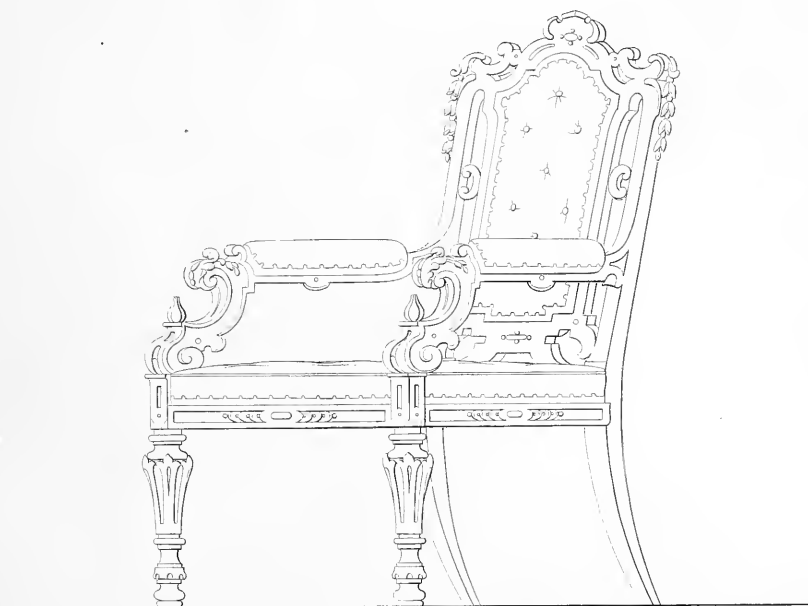
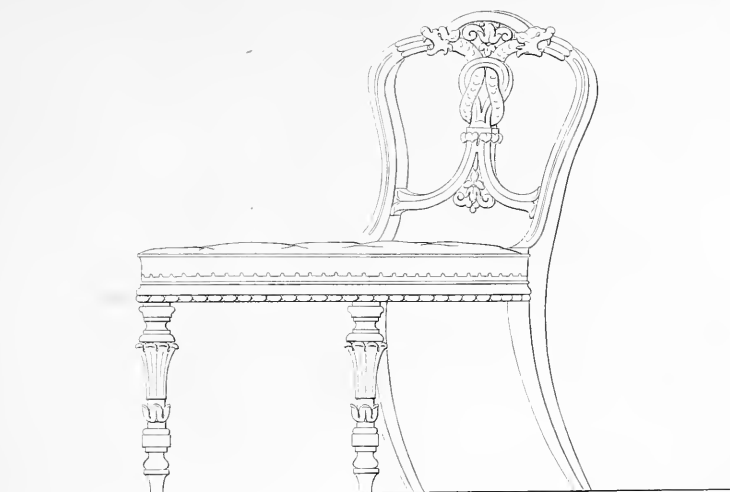


Fig 2

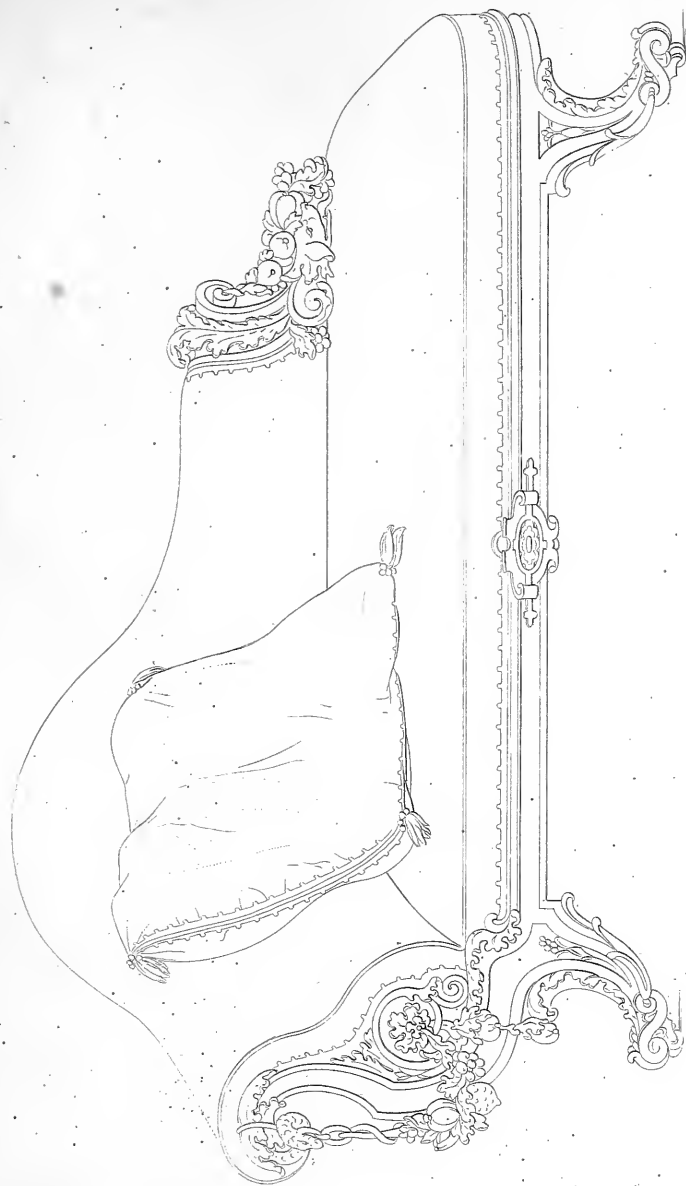


CHAIR, ITALIAN STYLE AND ARM-CHAIR, EIGHTEENTH CENTURY



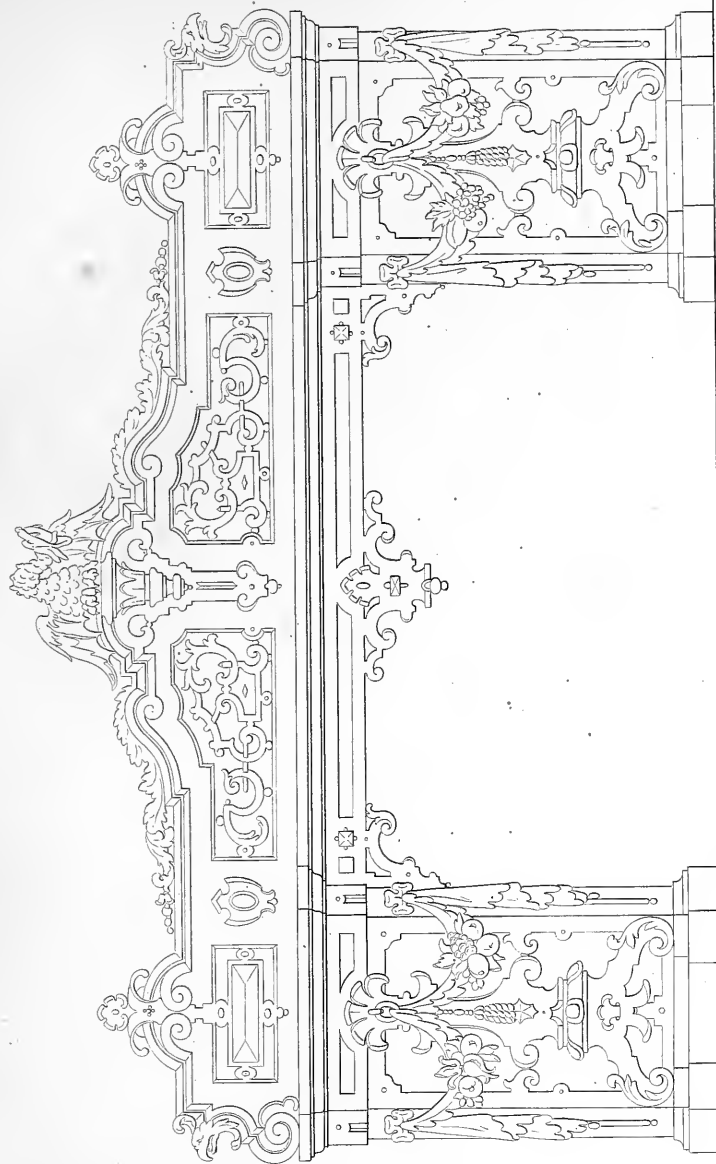


COUCH IN THE RENAISSANCE STYLE.

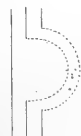




PEDESTAL SIDEBOARD IN THE ELIZABETHAN STYLE.



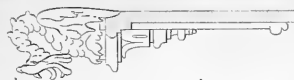
PLAN OF BRACKET



CORNER OF PLINTH OF
PEDESTAL

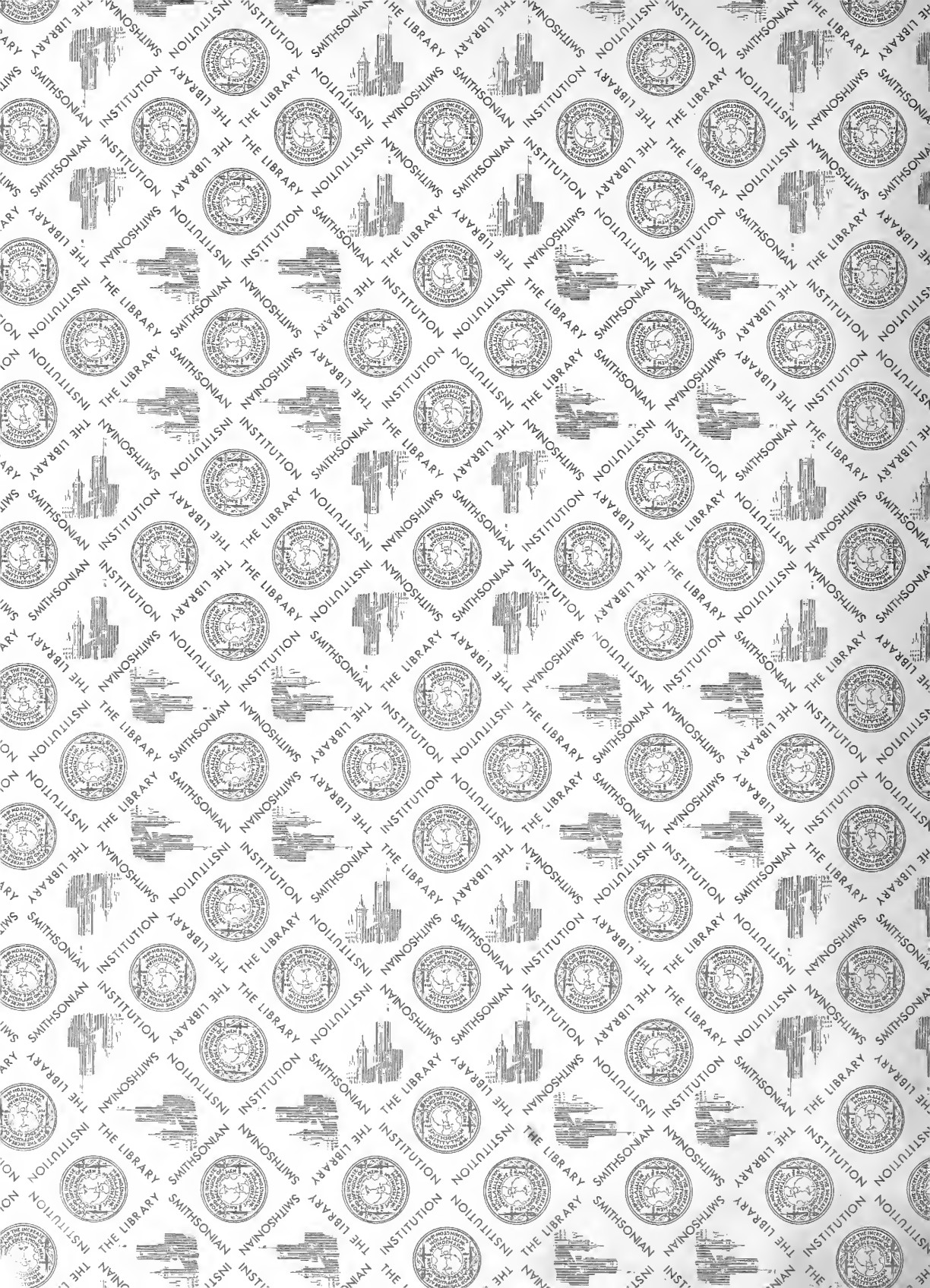


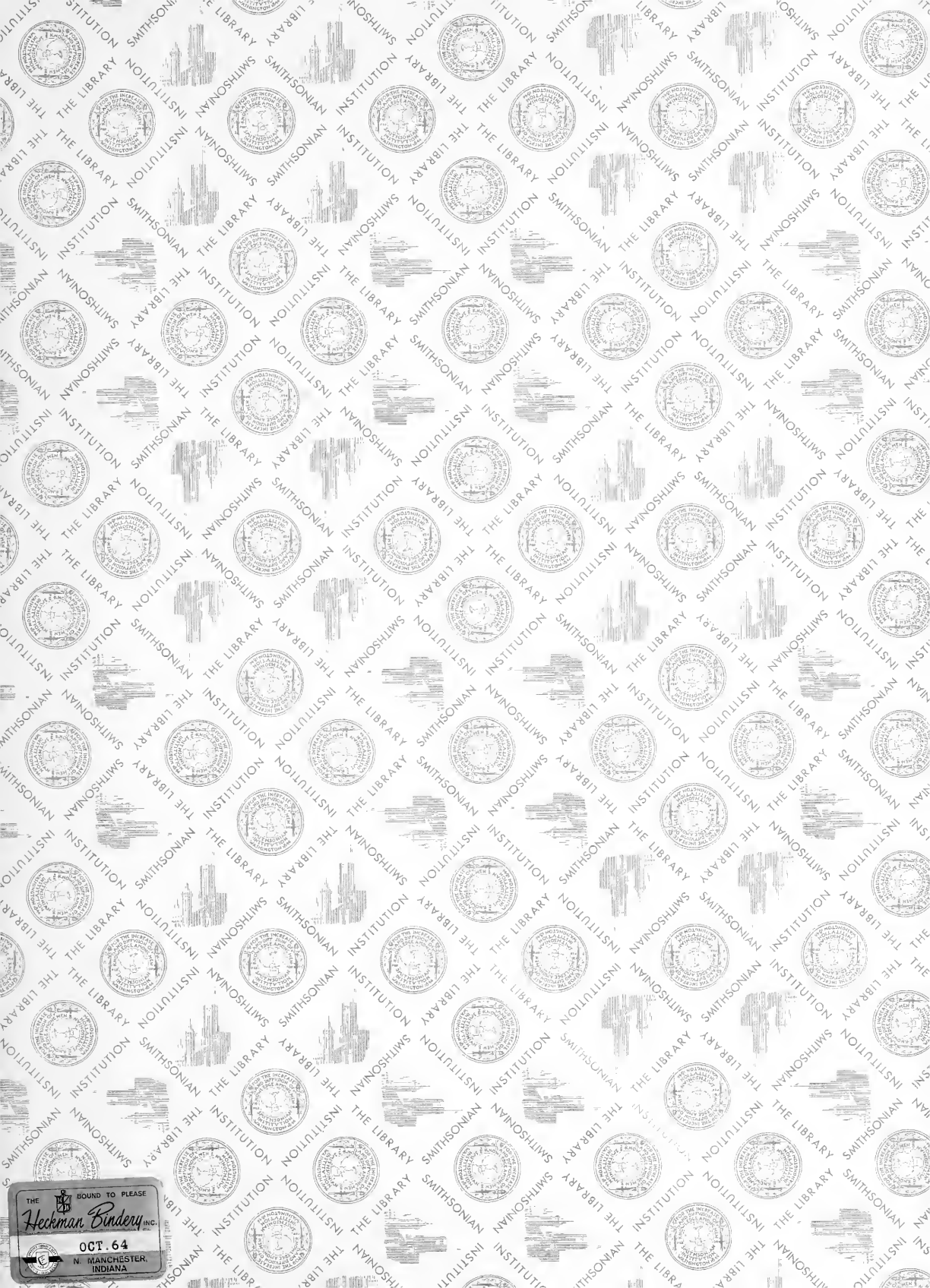
SIDE VIEW OF DRAGON



Feet 12 0 1 2 4 FEET







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